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## BERLIN OPERA AUDIENCES DEAF TO "DEATH VERDICT"

Laugh and Joke While Strauss Leads "Don Giovanni" on Day Peace Terms Came—Symphonic Creativeness Dроops in Germany

Berlin, May 8, 1919.—Operatic novelties continue to be reported from various German opera houses, but symphonically the country appears to be barren. Aside from a "Don Quixote" prelude by Arthur Wolff and a violin concerto by Richard Arnheim, which were played in a concert of modern compositions by the Blüthner Orchestra, under the leadership of Franz Mikorey as "guest," and a "Sinfonia Giocosa," by Max Trapp, that Richard Strauss included in one of his recent concerts, there has been practically nothing for months but the well tried classics. Both Arnheim's and Trapp's works are strongly reminiscent of Strauss, whose influence seems to be stronger than ever in Germany; at any rate in northern Germany, where French impressionism has not made much of a mark. Weingartner has brought with him from Vienna his new cello concerto and produced it with Paul Grummer as soloist in the first concert of his Philharmonic series. It is a modern work, but hardly in the sense that is current in America. It is frankly melodic and does not conceal its solid classic genealogy. Only the finale is of a freer, rhapsodic nature. Here the solo part is merely an obligato; the orchestra is the real soloist.

### NEW OPERA BY OBERLEITHNER

As for the aforesaid operatic novelties, the latest is Max Oberleithner's "Caecilie," first produced at the Hamburg Stadttheater on April 10. Oberleithner is a Viennese, although born in Bohemia, and the atmosphere of his opera is that of old Vienna. It has an inherently musical subject, like Wagner's "Meistersinger." Its hero is a young musician, Hans Lobesang, who has composed an opera called "Caecilie," which he hopes to have accepted at the Court Opera. After waiting in vain for more than a year, the road to success is finally opened through the efforts of an influential noblewoman, the wife of the chief court chamberlain, whose name happens to be Caecilie. Without knowing her real identity, the young composer falls in love with his patroness, and on the very evening that is to launch him professionally he realizes his misfortune, but in a spasm of passion declares his love. Already ill, he suffers a sudden attack and faints. His opera is produced, but he is no longer able to enjoy his success. At his deathbed the Princess confesses that she reciprocates his love, and in his last delirium he sees the vision of Saint Cecilia, whom he identifies with his earthly beloved. In an apotheosis she takes a crown of thorns—the emblem of the artist's sufferings—from his hands.

The musical setting is neither ultra-modern nor old fashioned. It is melodic, full of atmospheric effects, achieved by the simplest means, and it paints the life of old Vienna in authentic colors. The work idealizes Vienna, much as "Louise" idealizes Paris. And quite naturally it does it with Viennese means—melody, sentimentality, dance and gaiety—all genuine music. In dramatic moments the composer is less successful, but for all that the whole work is so pleasing and so sympathetic that it is likely to become a part of the repertory.

### OTHER NEW OPERAS.

Another novelty has just been produced in Berlin, "Das Dorf ohne Glocke" ("The Village Without a Bell"), by Eduard Künneke, a composer still in his early thirties. It is neither as important nor as serious a work as Oberleithner's, but is likely to please just by virtue of its unpretentiousness. Its treatment is almost that of an operetta, and its subject is a simple village tale—of a touchingly human and humanly weak pastor who uses the fund that has been donated for a church bell to help a pair of lovers. A miracle, which turns out to be a very earthly one, saves the situation and the pastor's reputation. The music is lyrical and the orchestration is musically and effective.

But the most important of all novelties of the season is without doubt Franz Schreker's "Die Gezeichneten," which, first produced in Vienna, was given in Munich in February and is now making its way to all the important opera houses of central Europe. It was played at the Stadttheater in Nuremberg during the correspondent's stay there, and the impression was sufficient to show that it is a very important if not the most important work that has appeared in Germany since Strauss. A separate report will give a cursory review.

### "DEATH VERDICT" FAILS TO HALT OPERA.

Today is the day on which, as the Tageblatt says, the verdict of death has been pronounced for Germany. But the opera, as no doubt all the theaters, was crowded—not

a seat vacant. Strauss conducted Mozart's "Figaro," and a very jolly performance it was. It was given in the vernacular, of course, and the audience laughed at all the jokes and funny situations, just as it does in modern musical comedies. This is as it should be and speaks well for the performance, but it gave one a peculiar impression, as an outsider. Never in the world's history was a nation in such a plight, and yet one failed to see the slightest sign of depression. Behind me sat officers, all bedecked with iron crosses and orders and epaulettes, joking with their women companions.

Strauss' Mozart is genuine—light and sparkling. Perhaps no one understands the style better than he, from the overture to the secco recitatives, which he accompanied on the piano. The singers, if not brilliant, were satisfactory, especially Erna Fiebigler-Peisker, of Dresden, who sang the Countess. It was an evening of pure joy, and the merit is Strauss'. Mozart is his specialty—aside from Strauss!—and the revival of Mozart is the chief condition under which he agreed to continue in Berlin under the revolutionary régime. The whole Mozart reper-



Mishkin, N. Y.

### ELMAN AND YSAYE.

R. E. Johnston, the New York manager, has arranged with Eugene Ysaye, the celebrated Belgian violinist, and Mischa Elman, the noted Russian violinist, to give fifteen joint recitals next season in New York, Boston, Philadelphia, Pittsburgh, Detroit, Chicago, St. Louis, etc. At their last joint recital on May 18, at the New York Hippodrome, there were over 7,000 people in the audience.

tory is to be newly studied and staged. The first of these new "re-creations" is "Don Giovanni," which should have been given tonight but was postponed on account of the illness of the Donna Anna, Barbara Kemp, who, rumor says, is engaged for America. But then—there are many wild rumors of that sort.

### JADLOWKER SURELY COMING TO AMERICA.

The only such rumor that I was able to verify is that concerning Jadlowker. He told me that he was going to America in the fall. He appeared for the last time in Berlin in a Good Friday concert, in conjunction with a soprano, Vera Schwartz. He is an immense favorite and all sorts of offers are said to have been made to induce him to stay at the opera here, but in vain. The spirit that is dominant here among artists is "sauve qui peut."

### PHILHARMONIC'S NEW CONCERTMASTER.

A notable new figure in the musical life of Berlin is the young concertmaster of the Philharmonic Orchestra, Géza Kresz. He has held his post since late in 1917, when the tide of war washed him northward from Rumania. There he was first violin professor at the Bucharest State Con-

(Continued on page 32.)

## NATIONAL CONCERT MANAGERS ASSOCIATION ORGANIZED IN N.Y.

Local Managers from the Whole Country Join for Aid and Protection—A Representative Gathering Chooses Bradford Mills, Toledo, as President

Following out an idea which was originated and first promulgated by Paul Kempf, a goodly number of local managers and their representatives from all over the United States assembled in New York last week with the idea of organizing for the sake of mutual aid and protection in their business. The first meeting was held on Wednesday afternoon, June 4, at the Chalf Assembly Hall, West Fifty-seventh street, with thirty odd managers present representing cities scattered all over the United States. Bradford Mills, of Toledo, Ohio, was chosen chairman, and Elizabeth Cueny, of St. Louis, secretary. A committee consisting of Bradford Mills, ex-officio, Mai Davis Smith, Rena MacDonald, Elizabeth Cueny, Albert Steinert, Joseph Fuerstman, Arthur Judson, Howard Potter, and May Beegle, was appointed to report on the constitution and by-laws, and after formal discussion, the meeting was adjourned until Thursday morning at the Aborn Miniature Theater, the use of which was kindly offered by Milton Aborn. The Thursday morning session, with about twenty-five present, was devoted to the consideration of the constitution and by-laws as reported by the committee. As drawn up, they are practically identical with those of the National Musical Managers' Association—the recently organized association of New York managers—and were adopted almost without dissent, the only discussion being over the question of the eligibility of certain classes of managers to membership in the National Concert Managers' Association—the name which was agreed upon. The first question raised was as to the eligibility for membership of orchestra managers, and the second, as to whether a member of the National Musical Managers' Association was also eligible for the National Concert Managers' Association. Both these questions, after considerable discussion, in which the negative side was energetically led by W. H. Fritschy, of Kansas City, were decided in the affirmative by a large majority. The decision of this question immediately established the us in the meeting of Arthur Judson, manager of the Philadelphia Orchestra, and also a member of the National Musical Managers' Association, and of Harry Cyphers, of the Detroit Symphony Orchestra.

### LYCEUM BUREAUS EXCLUDED.

The greatest interest, however, was shown in the question of the eligibility to membership in the new association of the owners of lyceum bureaus or their representatives. There was general agreement that the extension of the activity of lyceum bureaus in the concert field was very unfavorable to the business of the local manager. Harry Cyphers expressed the idea that it would be better to admit lyceum men, as their activities could be controlled better were they members of the association; Katherine Bammann, Eastern representative of the Ellison-White Bureau, also supported this idea, but they were in a lonesome minority. Opposition to admission of the lyceum men was voiced by W. H. Fritschy, of Kansas City; Robert B. Carson, of Tulsa, Okla.; Arthur Judson, of Philadelphia; Lawrence Lambert, of Portland, Ore.; Anna Goff Bryant, of Galesburg, Ill.; Rena MacDonald, of Los Angeles (representing L. E. Behymer), and George Lundy, of Canton, Ohio, on whose motion it was finally voted without dissent to exclude the lyceum bureaus from membership. The eligibility clauses, as adopted, were as follows:

Membership in this association shall be open to those men or women who in their respective localities are actively engaged in the management of concerts as a definite business. In cities or localities in which there are no local managers definitely in business, the association shall, through its membership committee, have the power to accept for membership the person or persons who, in its opinion to handle that city's legitimate musical enterprises. After the acceptance of any man or woman as a member from any city or locality, no other person from that city shall be admitted to active membership without reference to the membership committee, which shall investigate and recommend definite action. After the formation of this association no person who has not operated successfully for two years shall be admitted to active membership. Such persons, upon application for membership, shall, in the discretion of the committee, be admitted to associate membership and after the expiration of two years may be admitted to active membership.

No person or company connected directly or indirectly with a lyceum bureau shall be eligible to membership in this association. This shall not be interpreted to exclude local managers who develop surrounding towns where there are no other managers.

### ELECTION OF OFFICERS.

This question was not settled until the afternoon session on Thursday, and as soon as it was out of the way, the (Continued on page 8.)

## THE AMERICAN COMPOSER AND THE CRITICS

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By FANNIE CHARLES DILLON

THE American critics have had the fullest possible opportunity to comment publicly upon the American program which Josef Hofmann played on his recent concert tour; is it not only right and just that the composers of the numbers played upon this program be allowed to say something also in the large discussion which has arisen concerning their work? There are some things which I for one would very much like to say, and which I feel would find considerable echo in the minds of the other composers.

### NOT "AMERICAN," SOME CRITICS SAID.

In the first place, some of the prominent critics have expressed objection to our music because they did not find it to be what they call "American." This has been a great surprise, at least to me, knowing as I thought every one did, that our art has been built up through the best of European training, as the critics themselves have always insisted that it should be. What kind of music did they expect to hear from us? Something absolutely different from all European influences? How many composers in the history of music have erased all influences of their training or of their predecessors? Debussy possibly, and the futurist composers, but has this made their music superior to that of Beethoven and all others who have not broken entirely away from such influences?

Do the critics malign Beethoven because his music shows the deep impression Haydn and Mozart made upon him, or criticize the strong Schumann influences in the music of Brahms? No, they never think of doing so, but simply because our music is being written in America we are expected suddenly to produce music not traceable to any foreign influences whatsoever. And if we did bring forth such music, would not our critics be just as likely to condemn it as bizarre or a worthless straining after novel effects, or pronounce it lacking in foundational training?

### HOFMANN A CAPABLE JUDGE.

Another objection expressed by some of the critics has been to those particular numbers Josef Hofmann chose to play upon his program. With due regard to the large musical knowledge possessed by some of the critics in our country, how many of these are better able to judge of our work than Hofmann himself, who chose the best 250 American works he could find and then sifted them down to eighteen?

Some of these critics, furthermore, have even insinuated that Hofmann is playing classical numbers as encores upon his American program, deliberately to show how faulty are the American compositions in comparison, also to make obvious that he is playing them only from a sense of patriotism and not because he considers them worthy.

All the composers, I am sure, resent as I do this great injustice toward Mr. Hofmann who, from the first, has proved his utter sincerity toward his American program and also his unselfishness not only in spending many days in choosing and preparing his American numbers, but in risking financial loss and the displeasure of managers, besides opposition from critics and other possible sources. What other great pianist has shown this kindness and enthusiasm toward the cause of American music?

### AMERICAN COMPOSER GETS SMALL RECOGNITION.

Hofmann has still further proved his genuine and high esteem of his American numbers not only by often playing one or more groups of them on his classical programs before important and critical audiences, but also through many statements which he has personally authorized various newspapers and periodicals to quote. Some of the most recent were from the Denver Times and Rocky Mountain News of February 27, 1919, as follows:

Music is a universal art. Geography has nothing to do with real art. We have living composers who have written music good enough for any country. Whether you are ready to accept them now or later, they are here. Americans have become so used to imported music and musicians that they refuse to recognize an American born or American trained musician. There are some here who are quite the equal of European composers, but they get small recognition.

### OPPOSITION OF CRITICS UNREASONABLE.

The latter statement reminds one of the time in Germany soon after the thirty years' war when Italian opera, Italian composers and musicians were so popular there that according to eminent historians, German musicians were actually forbidden to write operatic music in their own country for many years. Could the operas of Wagner ever have been written had this truly "hunnish" attitude continued? And can the promising heights of American composition be reached if the equally unreasonable opposition of many critics is allowed to work its blighting and wide spread propaganda?

It is also objected that Hofmann is playing compositions by American composers who are less well known than others. As one of these, I would like to ask how our work can ever become well known if it never has a hearing? Unlike the great masters, all of whom attained fame slowly through many hearings of their works, it seems to be expected of us that we must suddenly burst forth with national reputations before our music is worthy of being listened to! I fail to see the logic or justice in this objection.

### NUMEROUS COMMONPLACE SONGS.

One more point and I am through. Many critics listen in America each season to the concerts even of great singers, upon whose programs are frequently heard American songs of an actually commonplace quality. But where are the sarcastic objections to them? One hears such objections so rarely that they hardly exist. Yet no great pianist would lower his art by playing a composition of such mediocre quality. Some of the critics of Hofmann's American program upon which nothing so commonplace as these songs was played, have, however, not considered

public attention by measuring up to the standards of Schumann and other great critics whose art embodied justice among its other qualities of dispassionate and constructive criticism.

### AMERICAN PEOPLE THE BEST JUDGES.

Our foremost critic, the American people, have in a large majority of cases listened to Hofmann's American program with undeniable approval and pleasure throughout the country. In Los Angeles, as in the metropolis, it attracted a large audience which expressed genuine enthusiasm.

Josef Hofmann, more than all others, is blazing the way for the just representation of American composers, the people are approving our music in a hearty manner, and so, if our way should become blocked by certain of the critics who are given such abundant opportunity to publish any amount of unjust propaganda in our leading papers and some musical journals, who can our country blame but those critics?

## MOISIEWITSCH PLAYS TCHEREPNINE CONCERTO IN LIVERPOOL

### Musical Notes of the English City

Liverpool, England, April 30, 1919.—With the glorious strains of the "Meistersingers" overture, under Sir Henry Wood's persuasive baton, the season 1918-19 was brought to a worthy conclusion. Orchestral material from Mozart, Elgar and Liszt was also drawn upon, but the culminating effort was reached in the Wagner overture, which, despite a slight weakness in power on the part of the upper strings, was presented with the most successful results. But one outstanding feature of the concert was the first performance here of a piano concerto in C sharp minor by the Russian composer, Tcherepnine, the solo being in the hands of Moisiejewitsch, whose reputation was, if possible, enhanced by his masterly rendering of one of the most difficult problems extant. This concerto is in one movement and occupies nearly thirty minutes, but it is crowded with interest and arrests attention from start to finish. The formidable passages were negotiated by Moisiejewitsch with that assumption of ease that makes his treatment of the most cruel obstacles so wonderful, and numerous recalls—cordially endorsed by the conductor, orchestra, chorus and orchestra—testified to their appreciation of all present of the phenomenal powers of the young virtuoso. Further evidence of his quality was given in his handling of the Paganini-Brahms variations, and any one who knows the work will understand what this means.

### CHAPPEL CONCERTS.

The first of what it is hoped will be a regular series of concerts, under the egis of this well known metropolitan concert direction, was given at the Philharmonic on April 8 and attracted a very large audience. Louise Dale, a cultivated soprano, was heard to great advantage in David's "Charmant oiseau," the flute obligato being in the safe hands of Albert Fransella; and Margarita d'Alvarez, an admirable contralto who affects statuesque mannerisms which, however, do not chill the warmth of a noble voice, and who gave an impassioned rendering of the somewhat hackneyed aria from "Samson et Dalila." Margaret Cooper's witty monologues and crisp piano playing was also in evidence, as were Gervase Elwes and Charles Tree, the accompaniments being tastefully treated by Samuel Liddle. Last, but not least comes the Queen's Hall Light Orchestra under Alick Maclean, which showed its mettle in the "Mignon" overture, Sibelius' "Finlandia" and the accompaniments to Liszt's E flat concerto, the solo being interpreted by Moisiejewitsch with rare brilliance and savoir faire. The local arrangements were carried out by Rushworth & Dreaper, the Liverpool agents of the MUSICAL COURIER.

### "BARBARA FAYE."

The "vaudeville recital" given at the Crane Theater by "Barbara Faye," the *nomme de guerre* of Mrs. Willert Kiddle, a young Liverpool lady, was a distinct success. Miss Faye, who unites literary and artistic ability in marked degree, is the authoress of several poetical publications and her histrionic, terpsichorean and musical gifts were congenially exercised in a number of songs by Liza Lehmann, Gaston Lemaire, Max Darewski, Easthope Martin, Moszkowski, Minna Imlach, etc. An original recitation, entitled "The Nymph and the Sun," was also received with favor. The entertainment was varied by violin solos by John Lawson, and the piano was in charge of Beatrice Milton and G. J. Freeman.

### HANDEL'S "JUDAS MACCABAEUS."

With the laudable object of augmenting the funds of St. Dunstan's Hospital for Blinded Soldiers and Sailors, a performance of Handel's military oratorio (originally composed for the return of the Duke of Cumberland after his suppression of the Jacobite rebellion) was given on April 26. The executants were the Philharmonic Choir and Orchestra and the principals Agnes Nicholls, Astra Desmond, Frank Desmond and Robert Radford. Dr. A. W. Pollitt, the resident choirmaster, conducted and obtained generally good results, although further rehearsal would have improved one or two of the bigger numbers, notably "We Never Will Bow Down," the attack of which was dangerously weak. Mullings created a furore with

Hofmann's choice of numbers serious enough to be worthy of the splendid presentation he gave them!

Those critics who consider our work too inferior for production in comparison with the classics might ask themselves whether their own writings as critics deserve their far wider opportunities for

his spirited, although at times unvoiced, delivery of "Sound an Alarm," but, with the exception of Miss Nicholls, none was quite at home in the Handelian roudades. Every seat was occupied, and the financial result was very gratifying.

## National Organists Hold New Jersey Rally

Mrs. Bruce S. Keator, state president; Kate Elizabeth Fox, organist of the Church of the Redeemer of Morristown, N. J., and the ladies of that church fairly outdid themselves in the "Rally Day," held there May 27. Frederick Schlieder, national president, has in these energetic ladies a storehouse of energy. A brief business meeting preceded addresses of welcome by Mayor D. F. Barkman, Rev. Macon, and Mrs. Fox, which in turn was followed by a paper, "The Church Organist's Duty to Himself," by Clement R. Gale, professor of music at the General Theological Seminary, New York. This produced considerable discussion, those taking part being Messrs. Beebe, Demarest, Fry, Rollo Maitland, Louis R. Dressler, and Dr. Audsley. "We want to hear from the ministers," said chairman Schlieder. Rev. Macon told of the negro who indorsed the purchase of a chandelier for his church, but wanted to know, "Who is gwine to play on it?" Music must have character, that is the fundamental thing, he said. Rev. McKoy, of a Long Branch church, told of that church paying the large sum of two dollars weekly for the music; that he persuaded them to expend ten dollars weekly, and of the gratifying results in collections and otherwise. Sara Armstrong is now his organist and "a most helpful assistant," he declares, believing in co-operation between organist and minister. Practical co-operation was exemplified by the fact that only last Sunday evening when they were giving the cantata "Ruth" something in the organ broke, whereupon he dove into the instrument and corrected the trouble. Organist Sammond said that organists should "live up to their duty," for they can make or mar the service. Culture of music develops character. He mentioned the insipid organ music usually heard at the big Brooklyn photo-play theater. This led Mr. Maitland, a specialist in movie playing, to make some sensible remarks. Mrs. Julian Edwards also said many excellent things, advising all organists and ministers to get together. She quoted the co-operative stores as an example of success coming from working together. She mentioned the many recent "drives," that there were also "drives" in music, for Russian, Spanish, French music, but as far as she knew, none for American music. Mrs. Edwards' superior diction betrayed her English origin. Mark Andrews, Paul Ambrose and Mayor Barkman all made remarks. Then Mrs. Fox announced that luncheon was ready, whereupon there was a hurried exodus to the church house. Grace was sung by the women's section of the choir. The complimentary meal furnished by the ladies of the church was a model of planning and serving. Mrs. J. Morgan Slade being chairman of the committee. The nine officers and honor guests were seated at an elevated table, in a niche. However, this particular table was the fountain head of much fun and nonsense, Mark Andrews serving as toast-master of the occasion. He read letters of regret from Messrs. Bartlett, Coombs, Kraft, Wolf, Macfarlane, Boyd, Noble, Marks, Adams, Miller and McAll. Mr. Andrews told of a recent meeting of organists, when a soprano was recommended for Pittsburgh. "What sort of a soprano is she, blonde or brunette?" was asked, whereupon Heinrich (who ought to know) said, "Never mind what she is now; after she has lived in Pittsburgh a week she will be a brunette." He told of the organ recitals he gave on the unfinished organ at Ocean Grove, when an old chap hovered about, and asked him, "What sort of organist is this Mark Andrews?" The said Andrews replied, "Rotten; no earthly good." Following the recital the old chap came to him and said, "You're rotten all right." Clifford Demarest welcomed New York guests, and advocated getting new ideas. Mr. Beebe read Dr. Hemington's toast. Mr. Andrews told of his experience as song leader at Camp Merritt, and of the immense help Howard McKinney, pianist, was to him. There were seven song leaders there. They often started the singing at the hospitals. One finds one's level all right at such places! Mrs. Fox read a message from Richard Keys Biggs, "Our Soldier and Sailor Musicians." Mr. Andrews told of a singer whose diction was poor, singing "I waded for the Lord," whereupon he corrected the vocalist, saying, "You can do that in a Baptist church." Camp songs were then sung by Mr. Sammond, who served at various camps during the war. He also led the assemblage in giving "Smiling." "I Ain't Got Weary Yet," "I Hate to Get Up," various parodies of popular camp songs, and finally there was sung simultaneously "Keep the Home Fires Burning" and "Pack Up Your Troubles." It reminded the present writer of old Blind Tom, who a quarter of a century ago played "Fisher's Hornpipe" with his right hand, "Yankee Doodle" with his left, and also sang "Tramp, Tramp." Letters from Rhode Island, Massachusetts, Illinois, Ohio and Connecticut officers were read, and the committee on resolutions thanked every one concerned in giving the organists such a fine time. Among those seated at the luncheon were Mes. Fox, Edwards, Keator, Riesberg, Schlieder, Waters, Carolyn Lowe Hoxey, McChesney, Levy, Messrs. Norton, Waters, Parker, Ambrose, Ford, Riesberg, and perhaps one hundred others.

An organ recital by Gaston Dethier followed, the organist beginning with the Liszt fantasia and fugue on "B-A-C-H." Much dramatic power marked this. His own "Allegro appassionata," picturing Belgium in the war, is highly descriptive, and allowed of many fine effects. The instrument has some fifty speaking stops, four keyboards, and allows many excellent solo effects.

## Ornstein's Brother Back from Overseas

Leo Ornstein, who has taken a house for the summer a few miles from Bartlett, N. H., recently motored down to Boston to meet his brother, Capt. Manus Ornstein, who arrived from overseas service with the A. E. F. on the S.S. President Grant. Leo is very proud of his brother's rapid promotion in the service—the young doctor having enlisted in his country's service as a junior lieutenant, after passing the necessary examinations.



## SORRENTINO, MENGES AND SALVI SCORE AT COSHOCKTON (OHIO) FESTIVAL

Annual Event, Held May 19, 20, 21, Again Proves Successful—Many Attractive Features

Coshockton, Ohio, May 26, 1919.—The annual May festival, which consisted of three concerts given in the Sixth Street Theater, was held on May 19, 20, 21. The first concert presented Umberto Sorrentino, tenor, who sang the following songs: "Vornì," Tosti; "Caro Mio Ben," Giordani; "My Flag," Roloti; "At Dawning," Charles W. Cadman; "Mother Machree," C. Olcott and E. R. Ball; aria from "Tosca"; Neapolitan songs, "O Sole Mio," Capua, and "Tarantella Sincera," DeCrescenzo. Mr. Sorrentino has a beautiful voice, fineness of quality, and he was, perhaps, at his best in the Neapolitan songs. Frank De Leone, besides furnishing piano accompaniments, was heard in several solo numbers among which were: Rubenstein's etude in C major and four of his own compositions which were exceedingly well received.

The second program was given by Isolde Menges, violinist, who has all the qualities of a first class artist. She gave a program of remarkable breadth and power for one so young and was repeatedly encored and recalled. The Bruch concerto was given in a masterly manner, but the little "Samoan Lullaby," Tod Boyd, was perhaps the most enjoyed by the audience. Miss Menges played other selections by the following: Veracini, Francoeur-Kreisler, Schubert-Kreisler, Hubay, Debussy and Chabrier. She was assisted at the piano by Eileen Beattie.

The last concert was furnished by Alberto Salvi, harpist, and proved to be one of the finest concerts ever given in this city. Mr. Salvi was the recipient of an ovation and he is truly "the wizard of the harp." He produced the most marvellous effects by the mastery of his instrument and one realized for the first time the extreme possibilities of the harp, from the lightest shadows to the heavy intense bravura. His representation of the Tchaikowsky "appassionato" seemed to touch both the artist and the audience deeply and he was recalled again and again. He knows his instrument thoroughly and it was a pleasure to notice his inspiring instinct in handling the various numbers of his program. His other compositions were repeatedly encored and he was recalled frequently at the end of the concert. His program was as follows: Allegro, from concerto in C minor, Zabel; ballade, Zabel; tarantelle, Aptomas; "Au Printemps," Grieg-Salvi; serenade, Hasselman; fantasia, Parish-Alvars; fantasy impromptu, Chopin; scherzino, Salvi; barcarolle, from "Tales of Hoffman," Offenbach; appassionato, Tchaikowsky; "March-Spanola," Tedeski; scherzo in E flat minor, Salvi.

### Boxholders for Chicago Opera Announced

Following is the list of Chicago Opera boxholders as it has been announced to date for the season of 1919-20:

J. Ogden Armour, A. Watson Armour, Keene H. Addington, Robert Allerton, Edward H. Bennett, Rosecrans Baldwin, Henry Bartholemey, William M. Burton, William J. Bryson, John Borden, Watson F. Blair, William G. Beale, Mrs. T. B. Blackstone, Mrs. Jacob Baur, Charles E. Brown, W. S. Brewster, Dr. A. D. Bevan, William H. Bush, Henry A. Blair, Mrs. J. J. Borland, William J. Chalmers, D. M. Cummings, Clyde M. Carr, Richard T. Crane, Edward I. Cudahy, Frederick D. Countiss, Edward F. Carry, Mrs. R. R. Cable, Mrs. Malcolm Caruthers, Mrs. Charles A. Chapin, John Alden Carpenter, C. D. Caldwell, John B. Drake, Tracy C. Drake, Helen V. Drake, Albert B. Dick, Charles G. Dawes, George Dixon, Homer Dixon, Albert B. Dewey, R. A. Eckhart, Mrs. C. Morris Ely, Mr. and Mrs. Arthur Jerome Eddy, Stanley Field, Henry W. Farnum, Richard Fitzgerald, Albert C. Fink, Ernest R. Graham, Leroy A. Goddard, Francis Griffin, Frederick T. Haskell, Arthur Heun, Frank G. Hibbard, Thomas W. Hinde, Edward Hines, James Hopkins, Claude C. Hopkins, Harold A. Howard, C. L. Hutchinson, E. D. Hulbert, Samuel Insull, John F. Jelke,

Harry Pratt Judson, F. T. A. Junkin, Curtis N. Kimball, Mrs. W. W. Kimball, William V. Kelley, Mrs. Bryan Lathrop, Victor F. Lawson, W. S. Leeds, C. Bai Lihme, E. J. Lehmann, Edward A. Leight, William R. Linn, Albert H. Loeb, Mrs. Thomas R. Lyon, W. W. Lufkin, Frank C. Letts, August C. Magnus, Levy Mayer, Clayton Mark, S. T. Mather, Arthur Meeker, Dr. Rudolph Menn, John J. Mitchell, E. S. Moore, Harold F. McCormick, Cyrus Hall McCormick, Mrs. R. Hall McCormick, Elsie McCormick, Robert Hall McCormick, Robert R. McCormick, Chauncey B. McCormick, Robert G. McGann, William D. McIlwaine, Harry Milne McIntosh, Donald R. McLennan, Hugh J. McBirney, Honoré Palmer, Potter Palmer, Max Pam, Augustus S. Peabody, Joseph M. Patterson, William Nelson Pelouse, Charles B. Pike, Marvin B. Pool, Charles Pope, George F. Porter, Gilbert E. Porter, Mrs. George M. Pullman, F. H. Rawson, William H. Rehm, George M. Reynolds, Theo. W. Robinson, Julius Rosenwald, Mrs. Arthur Ryerson, E. L. Ryerson, Joseph T. Ryerson, Martin A. Ryerson, Charles H. Schweppe, John C. Schaffer, Caswell Alan Sharpe, Ralph M. Shaw, James Simpson, Howard H. Spaulding, Jr., John A. Spoor, John G. Shedd, Charles H. Swift, Edward F. Swift, Gustavus F. Swift, Jr., Harold H. Swift, the Swedish Consul General, John W. Scott, F. H. Scott, Franklin P. Smith, William Hale Thompson, James Ward Thorne, Robert J. Thorne, F. W. Upham, Mrs. Robert Waller, Ezra J. Warner, Oliver T. Wilson, John P. Wilson, John H. Winterbotham, William Wrigley, Jr., William A. Yager.

## MEMPHIS BEETHOVEN CLUB CLOSES SEASON WITH FITZIU AND DE SEGUROLA

### Operatic Program at Musicians' Contest

Memphis, Tenn., May 16, 1919.—With Anna Fitziu and Andres De Segurola as the final artist concert of the season, the Beethoven Club has again scored a signal success. Miss Fitziu, who has made herself a favorite with the Chicago Opera Association, was all that her audience could have wished for. The two arias from "Aida" and "Pagliacci" were undoubtedly the best numbers on the program, although those of lighter vein were delightful and enthusiastically received.

De Segurola shared equal honors with Miss Fitziu, and in the unique musical sketch, "Grandma Was Right" (dedicated to both artists), which was the attractive second part of the program, his singing and acting were much enjoyed.

Emil J. Polak served skillfully at the piano, as accompanist.

### OPERATIC PROGRAM AT MUSICIANS' CONTEST.

The third biennial contest for young musicians of the southern district was held in the Woman's Building last week, and closed with a delightful operatic program, arranged by Marie Greenwood-Worden, who also served as musical director at the Nineteenth Century Club concert, given under the auspices of the musical culture class of the Beethoven Club. The contestants entered were: Ruth Goodholm, soprano, of Oklahoma City, Okla.; Millie Shields, contralto, Little Rock, Ark.; Velma Reeder, pianist, Okolona, Miss.; and C. A. Iler, pianist, Chattanooga, Tenn. J. V. D.

### Philadelphia Club Offers \$100 for Cantata

The Matinee Musical Club of Philadelphia offers a prize of \$100 for a cantata (the subject to be selected by the composer) suitable for women's chorus with incidental solo parts. The cantata shall not exceed forty, nor be less than twenty, minutes in length. Manuscripts must be submitted with piano score. The cantata awarded the prize will be given a public presentation on April 27, 1920, in the ballroom of the Bellevue-Stratford by the Matinee Musical Club chorus and assisting artists. This prize also assures the purchasing from the publisher of at least seventy-five copies of the work. Compositions are to be submitted anonymously, but must bear some distinguishing mark or motto, a copy of which, with the composer's name and address, is to be enclosed in a separate sealed en-

velope. The club reserves the right to withhold the award if none of the compositions submitted are deemed of sufficient merit. It is imperative that all manuscripts be sent to the secretary by November 1, 1919, at which time the contest closes. The club emphasizes the fact that manuscript music is first class mail matter. The scores should be sent to Clara Z. Estabrook, secretary, Matinee Musical Club, 620 Cliveden avenue, Germantown, Pa.

## LEXINGTON (KY.) COLLEGE OF MUSIC COMPLETING MOST SUCCESSFUL YEAR

### Season Just Closing a Brilliant One

Lexington, Ky., May 22, 1919.—The Lexington (Ky.) College of Music, Anna Chandler Goff, director and business manager, will shortly reach the close of another school year—one which, in spite of the war, influenza, etc., has been of marked progress. As a matter of fact, in many ways this year has been the best in the history of the college, which is the outgrowth of the work done by Miss Goff and a corps of teachers since 1906. In addition to the usual college work, an artist series of concerts was presented this year, which is said to have put Lexington on the map musically, and the Board of Commerce is very much pleased with the excellent results of this new venture.

The 1918-19 faculty, a very efficient one, included such names as Lewis G. Thomas, Anna Chandler Goff, Myrtle Kesheimer, Sylvia M. Vigneti, in the piano department; Albert D'Scheu Haberstro and Birger Maximus Beausang, in the vocal department; Lewis G. Thomas, in the organ department; Georges Vigneti and Mamie Morgan Miller, in the violin department; Georges Vigneti, in the viola department; Sallie Bullock Cave, dramatic art; Sudduth Goff, portrait painting, etc.

The College of Music is divided into three departments—the academic, the general department and the normal department. The first constitutes the College of Music proper. Diplomas and certificates are awarded only to students in this department who take the required course and pass the final examinations; students in this department follow a definite course of study. The general department serves as a preparatory department for the academic, where one may enter for any number of terms. No special course is required of students in this department, and certificates or diplomas are not awarded to students only taking work in the general department. The normal department consists of those beginners whose parents feel that they are too young to study in the regular college and yet want them prepared for entrance.

### NOTES.

Margaret Matzenauer, contralto of the Metropolitan Opera Company, assisted at the piano by Emil Polak, gave a fine concert in the Lexington Opera House, under the auspices of the Lexington College of Music, on May 9.

On March 4, Albert D'Scheu Haberstro, bass cantata, assisted at the piano by Lewis G. Thomas, was heard in a recital at the Phoenix Hotel. One of the most interesting numbers on his program was his own composition, "My Vow," words and Music by Mr. Haberstro, who dedicated the song to his friend, Hugh Dann, of the Canadian troops, "who made the supreme sacrifice for God and Liberty."

On April 26, the pupils of Albert D'Scheu Haberstro, Georges Vigneti and Lewis G. Thomas were heard in a recital at the college. The performers included Corinne Noel, Mrs. W. O. Sweeney, Mrs. Henry T. Duncan, Nanette Hobbs, Ida Walden, Kathrine Davis and Mrs. J. O. Black. E.



Photo by J. Lupercio, Mex.

GIORGIO POLACCO.



Photo by J. Lupercio, Mex.

ROSA RAISA.



Photo by J. Lupercio, Mex.

TITTA RUFFO.

THREE STARS OF THE DEL RIVERO OPERA SEASON IN MEXICO CITY

## NATIONAL CONCERT MANAGERS' ASSOCIATION ORGANIZED IN N. Y.

(Continued from page 5.)

election of officers was proceeded to. The nominating committee, Howard Potter, chairman, reported the following list of officers, and their recommendation was adopted unanimously: Honorary President, L. E. Behymer, Los Angeles, Cal.; President, Bradford Mills, Toledo, Ohio; Vice-President, Mrs. Kate Wilson Greene, Washington,



HOW GODFREY TURNER WELCOMED THE MUSIC MANAGERS.

When the National Concert Managers' Association was formed last week in New York City, the members held their meetings in the Aborn Miniature Theater, at the invitation of Milton Aborn; and when they looked out the window they saw a great twenty sheet poster, as shown in the photograph above. H. Godfrey Turner, manager of Maud Powell, had put it up, and also had several more scattered about the city. It was a unique way of advertising and one thoroughly appreciated by the members of the association.

D. C.; Secretary, Elizabeth Cueny, St. Louis, Mo.; Treasurer, Howard Potter, Baltimore, Md. Regional Directors: L. E. Behymer, Los Angeles (Pacific Coast and Canadian Northwest); W. H. Fritschy, Kansas City (Middle West); Robert Boice Carson, Tulsa, Okla. (Southwest); Evans and Salter, Atlanta, Ga. (Southeast); May Beegle, Pittsburgh, (Eastern States); Albert Steinert, New Haven, (New England), and Louis Bourdon, Montreal (Eastern Canada). Directors at Large: Mai Davis Smith, Buffalo; James E. Devoe, Detroit; Adella Prentiss Hughes, Cleveland; Harry Brunswick Loeb, New Orleans, and Lois Steers.

President Mills spoke briefly thanking the members for his election and naming a few of the subjects which would come up for discussion at the next meeting. This took place at Aborn Miniature on Friday morning, May 9. The meeting took the form of a general discussion of the business difficulties with which the local managers have to contend, among the subjects touched upon being the question of the establishment of a price for new artists whose drawing power is not established; the forcing of smaller artists on a local manager who wishes to purchase some great box office attraction; the introduction of a new and competitive course into a city by New York managers; and several other matters of especial interest to the members of the association. A committee consisting of President Mills, Misses Cueny, MacDonald and Beegle, and Messrs. Fritschy and Cyphers, was appointed to confer with the committee from the National Musical Managers' Association. This last committee was made up of President Charles L. Wagner, Vice-President Loudon Charlton, R. E. Johnston, Fortune Gallo, and Milton Aborn, and the conference took place at four o'clock on Friday afternoon. It was very harmonious. The New York managers showed a disposition to meet the wishes of the local managers at every point, in several cases explaining where practices which appeared to work to the disadvantage of the local

manager did not in reality do so. Without doubt important results will come from this conference, as good intentions were apparent on both sides and the disposition to meet each other half way.

### THE BANQUET.

In the evening the members of the National Concert Managers' Association were the guests of the National Musical Managers' Association at dinner at the Hotel Commodore. The occasion was very informal and thoroughly enjoyable. About fifty members of the two associations assembled at the tables and after a delicious menu had been enjoyed, there were a number of purely informal speeches. President Charles L. Wagner gave a brief speech and among others who spoke were Bradford Mills, Loudon Charlton, M. H. Hanson, Fortune Gallo, F. J. McIsaac, Paul Kempf, Emilie Frances Bower, William B. Murray, and H. O. Osgood, of the musical press.

### THE FINAL SESSION.

The final session of the conference took place Saturday morning at the Aborn Miniature, lasting but a short time. The committee of conference with the National Musical Managers' Association reported informally and it was then voted to hold the next meeting of the National Concert Managers' Association in December next, although the place was not determined upon. The meeting then adjourned with many expressions of satisfaction in the work which had been accomplished on the part of the members. President Mills said to a MUSICAL COURIER representa-

tive: "I am convinced that the organization which we have just formed will do a great deal to protect and benefit not only ourselves but the artists whom we engage as well, and that it will lead to an understanding with the New York managers, which cannot but result in benefiting everybody concerned; and in saying this, I am sure I speak the thoughts of everyone who came to the conference."

A complete list of those present at the conference is as follows: Bradford Mills, Toledo; Elizabeth Cueny, St. Louis; Rena MacDonald, Los Angeles; A. H. Handley, Boston; Albert Steinert, New Haven; Rudolph Steinert, Providence; Evans and Salter, Atlanta; Robert Boice Carson, Tulsa; George Lundy, Canton; Joseph Fuerstman, Newark; Arthur Judson, Philadelphia; Harry Cyphers, Detroit; Lawrence Lambert, Portland; Mai Davis Smith, Buffalo; Ona B. Tallot, Indianapolis; Frederick Huber, Baltimore; Howard Potter, Baltimore; T. Arthur Smith, Washington; Kate Wilson Greene, Washington; May Beegle, Pittsburgh; Edith Taylor Thomson, Pittsburgh; Anna Goff Bryant, Galesburg; Mrs. Nelson, East Orange; George D. Haage, Reading; William C. Taylor, Springfield; George Kelley, Hartford; Mrs. George S. Richards, Duluth; Edna W. Saunders, Houston; W. H. Fritschy, Kansas City, and Catherine Bamman.

The annual dues were fixed at \$25 for active, and \$10 for associate membership, with clubs and educational institutions conducting concert courses eligible for associate membership.

## GOLDMAN'S BAND CONCERTS AT COLUMBIA A HUGE SUCCESS

### FIRST CONCERT, JUNE 2.

No better evidence of the genuine popularity won last season by Edwin Franko Goldman and his New York Military Band can be asked for than the huge crowd that assembled to hear the opening concert of the present season which took place on Monday evening, June 2. It was an ideal night, and the throng which assembled on Columbia Green, with its picturesque setting of elm trees, was estimated at no less than nine thousand people, at least

thusiasm was rife throughout the evening. In the work of the band there was no indication of this being its first concert. There may be perhaps a finer concert band in the world than this of Mr. Goldman's, but the present writer, who is familiar with the work of the crack foreign bands as well as those in this country, would not know where to seek for it. No suggestions of the ordinary "band concert" were in evidence in the work of Mr. Goldman and his men. The concerts on the Columbia Green are genuinely symphonic in character, with music of excellent selection played as well as artists can play it.

### SECOND CONCERT, JUNE 5.

The second concert of the summer series at Columbia University, New York, given by the New York Military Band (Edwin Franko Goldman, conductor) attracted another very large audience. It has been reported that 9,000 attended the opening concert on June 2, which number was largely increased at the second concert. Mr. Goldman offered an unusually fine program, comprising: "Triumphal March," from "Cleopatra," Mancinelli; overture "Ruy Blas," Mendelssohn; cornet solo, "The Lost Chord," Sullivan; introduction to act three and bridal chorus from "Lohengrin"; "Peer Gynt" suite, No. 1, Grieg; community singing, conducted by Robert Lawrence; "The Beautiful Blue Danube" (waltz), Strauss, and excerpts from "Robin Hood," De Koven.

Regarding the performance and interpretation of these numbers, nothing but the best can be said. Special mention must be made of Mendelssohn's "Ruy Blas" overture, introduction to act three and the bridal chorus from "Lohengrin," and Grieg's "Peer Gynt" suite, No. 1. These three numbers were rendered with particular intelligence and musicianship. The beautiful tone quality of the band and the exceptional ability of its conductor, make these concerts a source of continual pleasure and education, which naturally accounts for the very large attendance.

Ernest S. Williams played as cornet solo Sullivan's "The Lost Chord," and as encore gave Schubert's "Serenade." Robert Lawrence conducted community singing, which will be a feature at the Wednesday concerts throughout the season.

### THIRD CONCERT, JUNE 6.

At the third concert of the season, Friday evening, June 6, at Columbia University, given by the New York Military Band (Edwin Franko Goldman, conductor), Percy Grainger, the eminent composer-pianist, conducted two of his own compositions, and Irene Williams, soprano, appeared as soloist. Owing to bad weather, the concert was held in the gymnasium, which was crowded to its limit, with many on the outside clamoring for admittance. The band as usual was authoritatively conducted by Mr. Goldman, who rendered the overture, "Masaniello," Auber; Massenet's "Elgie," and aragonaise from "Le Cid"; a very spirited and thrilling (new) march—"Eagle Eyes"—by Edwin Franko Goldman; fantasia, "The Valkyrie," Wagner, and fantasia, "Uncle Tom's Cabin," by Lampe.

Percy Grainger conducted his own Colonial song and children's march—"Over the Hills and Far Away"—the first being a new version for military band by the composer, and the second a particularly effective composition for military band and piano, which was performed for the first time on this occasion. The piano part was sustained by Ralph Leopold. Following the rendition of these two works, Mr. Grainger was recalled and recalled, and finally gave his popular "Shepherd's Hey," which again gained for him much applause and many recalls.

Irene Williams, who was in very fine voice, charmed the audience with Mana-Zucca's beautiful songs, "If Flowers Could Speak" and "The Star of Gold." She was enthusiastically applauded, and as an encore repeated "If Flowers Could Speak."

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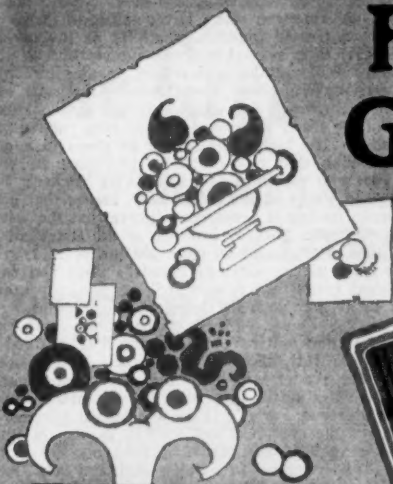
Mgt. Jules Dabier, Aeolian Hall, N. Y.

twice as many as attended the opening concert last summer, although some of the final ones attracted no less than thirteen thousand people. The band was the same splendid organization as the previous year. It is selected from the best orchestras and bands in and near New York. Mr. Goldman has forty-nine men and it is no exaggeration to say that each one is a soloist of standing. Of these forty-nine no less than twenty-four are wood wind players, and with five French horns and two saxophones, it is easy to imagine what resonance and sonority there is in the tone of the band. The flexibility of the clarinets is remarkable and the total result truly symphonic, thanks to the aid of a solid brass section with no suggestion of "blare." The program of the first evening was happily chosen—as are all of Mr. Goldman's programs—beginning with Svendsen's Swedish Coronation March followed by the "Mignon" overture. Then came two of MacDowell's sketches, "At an Old Trysting Place," and "To a Wild Rose," grouped with Henry Hadley's Irish number from the "Six Silhouettes," which were first produced at a Columbia concert last year under the composer's direction. After this came a splendid performance of Jean Sibelius' tone poem, "Finlandia." This is a work which, as played by Mr. Goldman and his men, is as fitted for band as for orchestra. It was splendidly done.

The second part of the program began with extracts from "Madame Butterfly." Mr. Goldman knows his operas thoroughly and the result is a true representation of the composer's meaning, not—as is so often the case when a band plays operatic selections—mistaken tempos and an entire lack of resemblance to what the work should be. Ernest S. Williams, first cornetist of the band, played the brilliant "Inflammatus" from Rossini's "Stabat Mater," as a solo. He is one of the best known cornet soloists in the country. The audience insisted upon an encore and he played Nevin's "Rosary." Then came excerpts from Sir Arthur Sullivan's "Pinafore," and Victor Herbert's tremendously effective "American Fantasia." All in all, it was a most auspicious beginning for the season. En-



# Personal Glimpses of GREAT PERSONALITIES



REINALD WERRENRATH

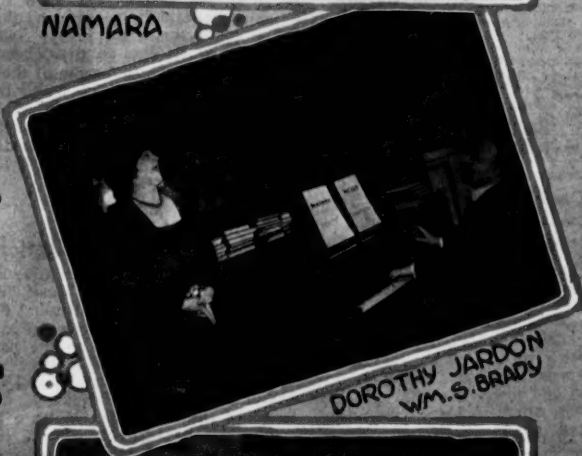
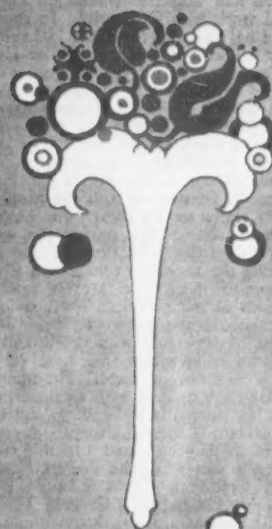


JOHN PRICE, LUCY GATES, WALTER GREENE, JOHN QUINE  
(FRONT) HERBERT WITHERSPOON  
FLORENCE HINKLE



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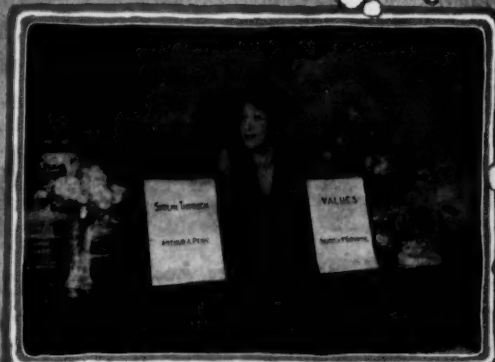
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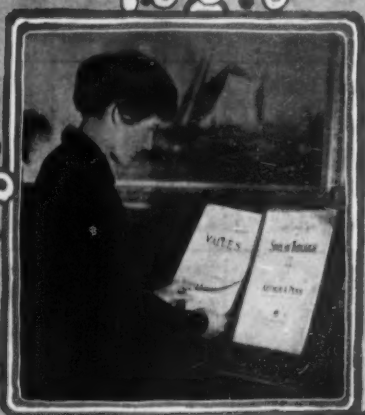
CAROLINA  
LAZZARI



MARIE RAPPOLD



PERCY RECTOR STEPHENS BERNARD FERGUSON  
ROYAL DADMAN



MAY PETERSON



M. WITMARK & SONS, NEW YORK

## HAROLD MORRIS SAYS A DEFINITE SCHOOL OF AMERICAN COMPOSITION IS NEAR AT HAND

Young Composer Finds Environment Here a Great Factor in Its Ultimate Development—Number of Americans Who Are Doing Things Is Astounding—Frankly Proud of Being American Trained—Success of His Own Compositions

By Julia Dolores Musser

Harold Morris, pianist and composer, is one of the few Americans to whom has fallen the honor of having a work played this season by two of the most prominent orchestras in the country.

In a very earnest talk with Mr. Morris a few days ago the writer learned many interesting facts in the life and earlier training of this young artist, and also listened with great interest to some of his views on American music and composers, a subject which, by the way, is of vital interest to him. To begin with, Harold Morris has had a splendid education aside from music. He is a university man having graduated from the University of Texas in 1910, where he specialized in science. He confesses to having felt at that time an impatience to finish his academic courses in order to devote his full time and energy to music, for which at an early age he displayed marked talent and great love. However, he realizes now the value of this broader education in his perusal of one of the greatest arts—music.

### MUSIC A PHILOSOPHY.

Music, he says, although primarily a thing of emotional beauty, is also a philosophy and a consummation of all knowledge, in so much as education in its fuller development is expressed therein. For his teachers in piano Mr. Morris was fortunate in having two Reisanauer pupils, Richard and Marcian Thalberg. Later he took up some special work with Godowsky. In composition and orchestration he was also fortunate in having the instruction of Edgar Stillman Kelley and Walter Henry Rothwell. It is thus evident that all of his musical education has been obtained in America, a fact of which he is frankly proud. When the war broke out Mr. and Mrs. Morris were preparing to leave for Europe for a number of years, both intending to study abroad, for Cosby Dansby Morris is also a gifted pianist and fine musician, and was formerly a member of the faculty of the Cincinnati Conservatory of Music. In connection with the change in their plans Mr. Morris expresses no regret, for he feels that the opportunities in New York during the war period were very great and hardly to be excelled anywhere, and apart from receiving the very best educational advantages, there is the environment here, Mr. Morris asserts, to become more conscious of the American spirit and ideals, and this realization should prove a great factor in the ultimate development of true American music and a definite school of American composition, the time for which, Mr. Morris says, is now near at hand. The number of young Americans who are imbued with an idealism and who are doing really big things, is astounding, and the enthusiasm which is so evident is sure to bring about results of which America will in time be proud. In this connection Mr. Morris says such names as John Powell, Charles Griffes, Reginald Sweet, Frederick Jacobi, Edward Royce, Marion Bauer, F. Morris Class, Daniel Gregory Mason, Rubin Goldmark, Rosalie Hausman, Cecil Burleigh and John Carpenter, represent more than mere talent, and there are, no doubt, others equally as gifted with whose works Mr. Morris is at present unfamiliar.

### YSAE CONDUCTS "POEM."

Harold Morris, himself, achieved two big successes this season when his compositions were played for the first time anywhere. Eugene Ysaie, conductor of the Cincinnati Orchestra, honored him by playing his "Poem" as the first American work on his Cincinnati programs. In speaking of this Mr. Morris has nothing but praise for this venerable master, for the care and devotion with which he prepared the composition he feels was not only a compliment to himself but to American music. It is no small matter for a man of Ysaie's reputation to take the work of a new, unknown composer (an American at that) and prepare it with as much sincerity as he would a classic symphony.

It is evident that this has been a great inspiration to the young artist, as it indeed should be. The Cincinnati performances of the "Poem" were highly successful and

evoked great appreciation from the press and public, as the following would indicate:

The poet's idea is reflected by the composer in an ingenious manner. Morris gives evidence of a thorough knowledge of the orchestra and its effective use. It is a work of earnestness.—J. Herman Thuman, Cincinnati Enquirer.

He displayed much orchestral resource and a well defined gift of thematic invention. He was repeatedly called to the platform.—Cincinnati Commercial Tribune.

The second time the work was given in New York by the Philharmonic Orchestra under the direction of Josef Stransky. Mr. Morris feels equally as grateful to Mr. Stransky for his courteous graciousness, and the special care and earnestness with which he rehearsed the work and presented it. Mr. Morris greatly admires Mr. Stransky's command of the orchestra and is indebted to him for some valuable practical suggestions. It might be observed here that Mr. Stransky has played more American works this season than any of the conductors, a fact which has greatly endeared him to the American public. Mr. Stransky gladly admits he does this not as a patriotic duty but because, after careful reading of the scores, he finds them of sufficient merit to place on his program.

### OTHER SUCCESSSES.

Mr. Morris has had other triumphs this year. Oliver Denton, the well known pianist, has played his scherzo with great success at many concerts this season, being obliged to repeat it frequently. Lambert Murphy, the tenor; Alma Beck, the contralto, and Albert Berne, the baritone, have used his songs and find them an asset and inspiration.

The New York press said the attached about his "Poem":

It is full of passionate strivings and is scored in the warmly colored style dear to the younger men. Mr. Morris has talent—has science.—James Huncker, New York Times.

The composer has shown much ingenuity and there is a modernity which is neither Debussyan nor Stravinskian and encourages bright hopes for the future.—Henry T. Finck, New York Post.

The composer showed skill and workmanship.—New York Sun. His tone-poem is sincere and suggestive of a thoroughness of preparation which is not entirely characteristic of our younger composers.—Katherine Lane, New York Mail.

## BAKER'S DICTIONARY REVISED

G. Schirmer, New York, Has Just Published Dr. Theodore Baker's Biographical Dictionary of Musicians, the Third Edition, Revised by Alfred Remy

This very important volume of 1,094 pages unquestionably holds the same rank in the United States that is held in England by Grove's "Dictionary of Music and Musicians." It is not as long as the English work, which is in many ways a recommendation rather than a detriment. Those who have had much experience in referring to a dictionary of biography for dates which are immediately wanted will remember how difficult it often is to find the date of a musician's death in Grove's great volumes, where the bare and essential facts are frequently scattered among a profusion of fine literature and essays in criticism. Dr. Baker has condensed rather than expanded. His book is a sort of musical Baedeker's guide to which the student can turn for instant information on the biography of an extraordinary number of musicians. In this respect the book is at least as good as Grove's much older work, which does not limit itself to biography and is consequently more bulky.

It is probably safe to say that Dr. Baker's new volume, in its present third edition, is more broadly international than most biographical dictionaries are. There are several German, French and Italian dictionaries of music which give undue prominence to their respective national musicians and treat all foreign musicians with scanty respect. It has been said of Grove's splendid volumes that there are names in them of local English musicians which might better have been omitted to leave more space for some of the more important foreigners. It can hardly be

said that Dr. Baker has committed this excusable impropriety. There is not a page in the volume which can be accused of an American bias. Every musician in the volume has been treated impartially, so far as the reviewer could discover after several hours of most profitable study of the book. Danes, Italians, Germans, Spaniards, Englishmen, Austrians, Russians, Frenchmen, Americans, seem to have been measured and weighed by the same standards throughout the entire work, and to have been judged solely as musicians. No higher praise can be given to a qualified judge than that he is without prejudice and deals out justice with an impartial hand. Dr. Baker's book, which Alfred Remy has edited so ably, merits that praise.

Of course, no one is prepared to prove that the work is flawless. On page 360, for instance, is the statement that Handel died in 1759, and on page 362 the years 1760 and 1761 are given as the dates of Handel's third and fourth sets of organ concertos. A very striking discrepancy exists between Dr. Baker and Sir George Grove concerning the French pianist Planté. In the third volume of Fuller-Maitland's edition of Grove's dictionary it is affirmed that Planté died in July, 1898, at Périgueux. In Dr. Baker's dictionary the reader will learn that "he created nothing less than a sensation in 1915 when he was heard again in several concerts in Paris." If he was buried alive in 1898 and survived the operation well enough to play in 1915 at the mature age of seventy-six he probably did make a sensation. It remains for Fuller-Maitland and Alfred Remy to start another international series of letter writing. Liszt gets what will probably be accepted as the final judgment on his merits. Dr. Baker says: "One can hardly claim (as some enthusiasts have done) a place for Liszt by the side of Beethoven and Wagner; it is, however, absurd to go to the other extreme of denying him all creative power. Only genius of a high order could create the new pianoforte style (both of composition and of playing) or the symphonic poem. The creation of either constitutes a valid claim to immortality."

The greatest value of the book to the average professional musician, however, will not be in its reviews and critical essays on famous composers and executants whose names are to be found in all biographical dictionaries but in the facts and dates concerning the musicians very recently dead or now before the public. Few musicians know where to find the date of Debussy's death. Dr. Baker's dictionary gives it March 26, 1918. The same book also states that Paul Dukas was elected Debussy's successor at the conservatory. The student may learn that the Spanish composer, Granados, perished at sea when the Sussex was sunk by a submarine, March 24, 1916, and that Dr. Karl Muck resigned as conductor of the Boston Symphony Orchestra when he was arrested as an alien enemy, March 25, 1918. It goes without saying that none of these dates is to be found in Grove's dictionary, of which the last volume, containing the appendix, was published in 1910. One of these days this third edition of Dr. Baker's "Biographical Dictionary of Musicians" will be superseded by a newer work or another edition, but at present it is the latest work of importance and it is very welcome.

## Mrs. Oberndorfer to Feature "Americanization"

Anne Faulkner Oberndorfer, Western representative of the National Bureau for the Advancement of Music, has recently returned from St. Louis, where she attended the Missouri State Federation of Women's Clubs biennial convention. Mrs. Oberndorfer appeared twice on the programs, speaking on "Americanization Through Music" at the evening meeting of the General Federation, and on "America's Folk Songs" at the Music Conference.

Mrs. Oberndorfer has been chosen by Mrs. William D. Steele, the National Chairman of Music, to prepare the programs of music study for the General Federation of Women's Clubs for next season. Mrs. Oberndorfer's outlines, which aim to correlate music with the general topic of all women's club study for next fall, featuring "Americanization," are separated into eight divisions, giving the topics to be presented, where the material for illustrations can be obtained, and the musical illustrations to be used for each program. These programs are divided into four general topics as follows: "Sources of American Music," "The Musical Inheritance of America," "How Immigration Has Affected American Music," and "The Development of American Music."

These general topics may be subdivided into six, eight, twelve or more programs, as will be easily seen by the outlines, prepared for twelve fortnightly programs for six months' study. Application for these studies should be made to Mrs. W. D. Steele, 604 West Broadway, Sedalia, Missouri.

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To all artists and composers contemplating attending the National Festival, the following announcement is made: \$21.00 covers the entire cost for the week, this includes room and board at the Kenmore Hotel, (which will this year accommodate all guests and feature the Artists' Dining Room), and also includes admission to all sessions and concerts of the Festival.

#### THE ANNUAL BANQUET ON FRIDAY NIGHT

The banquet in honor of the Composers, Artists, Speakers and Guests, will be held on Friday evening, following a short evening program. A splendid entertainment of one hour's duration has been prepared for the guests of the banquet in the form of Musical Vaudeville and Tonal Humor. It will be under the direction of Leonard Liebling, Editor-in-Chief of the Musical Courier.

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## "EVERYBODY MUST SING," SAYS NEW MARYLAND STATE SUPERVISOR

Thomas L. Gibson Elected to New Position, Just Created, of State Supervisor of Music in Baltimore Public Schools—Huge Audience Greets Galli-Curci—New Johns Hopkins Orchestra Gives First Concert—Scotti Opera Company Delights—City Park Band's Season Opens—Notes

Baltimore, Md., May 28, 1919.—The official word has been passed down the line in every county of Maryland that young and old alike must sing, with the exception of the occasional monotone. On June 1 Prof. Thomas L. Gibson, vocal instructor, will begin to make the welkin ring at a pace which will make the old time singing school look like thirty cents.

By a recent action of the State Board of Education the position of State Supervisor of Music in the public schools of the counties of Maryland was created, and Professor Gibson, formerly a member of the faculty of the Maryland State Normal School, has been elected to the position. The appointee has the reputation of making people sing whether they want to or think they have no musical propensities. He seems confident that in due time there will be a state wide

chorus which will make the older folks regret that the directed song effort did not start when they were school pupils. The work of the supervisor will begin in the normal schools of the State during the summer session, where teachers attend in order to renew their certificates. These teachers will return to their respective counties and become Professor Gibson's lieutenants to have every school of the county include vocal music as a part of its daily program. Community sings will be organized also, in order to bring about a keener appreciation of the educational value of music.

Dr. Thomas H. Lewis, president of the board, was once a chorus instructor and is enthusiastic in advocating compulsory school singing. Dr. M. S. Stephens, the State superintendent, believes community education lost much with the passing of the singing school and the old debating society, and he is determined to help restore them to their former places, in principle if not in their original form.

### HUGE CROWD GREETS GALLI-CURCI.

Amelita Galli-Curci, the great coloratura singer, gave a second Baltimore recital on May 23 at Ford's, which was crowded from pit to dome with sympathetic auditors. From certain points of view this recital, the eighty-ninth the diva has given in America this season, made a much more definite appeal than the one at the Lyric, for the soprano's program contained a number of very picturesque and florid arias, some with flute accompaniment, that served to exploit the particular phase of her art that the concert going public is keenly interested in.

But quite apart from the exhibition of vocal pyrotechnics that roused the big audience to unwonted pitch of enthusiasm, the interest of the afternoon centered in the exquisite simplicity of this great singer's art and its absolute sincerity. The flexibility of her voice is always very surprising. She sings entirely without effort and the beauty and skill of her phrasing and her perfect breath control are things that give special values to her performance.

Besides the "Shadow Song" and the "Capinera" number, both of which were accompanied by the flute and were brilliant examples of bravura singing, the most striking numbers of the program were the compositions in which a note of pure sentiment was introduced—"L'Amour de Moi," the beautiful "Ah! Non Credea" of Bellini, and the Liszt "In My Dreams," all songs of exquisite feeling, in which the remarkable perfection of the singer's legato was immediately indicated. In the Bellini number Galli-Curci's art was shown at its highest point of perfection. Indeed, it is these unlooked for "notes of perfection," in her performance that are particularly worthy of note. Her brilliant vocal flights in such works as the Gounod waltz song, the Benedict number and the florid and varied Meyerbeer aria, which is, perhaps, the most complete "exhibition song" in the concert repertory, need no special comment. They speak for themselves. Her English diction has improved remarkably since she first sang here at the Harmony Circle two seasons ago, and her rendition of "I've Been Roaming" (Cyril Scott), Murdock's "My True Love Lies Asleep," and Samuels' "Garden Song" was very lovely, each of these songs being finely and very intelligently phrased.

A feature of the concert was Manuel Berenguer's extremely facile and authoritative presentation of the Cham-

inade flute concerto, a work of great pastoral charm and delicacy, and of the insinuating Godard waltz for the flute, which this fine artist gave as an encore number. Mr. Samuels played the accompaniments with taste and appreciation.

### FIRST CONCERT OF NEW JOHNS HOPKINS ORCHESTRA.

The newly organized orchestra of the Johns Hopkins University gave its initial performance in McCoy Hall Friday night, May 16. Despite the fact that the sixty musicians of the organization—including almost as many women as men—had rehearsed but a few months, they presented a difficult program in a most creditable manner. The Haydn D major symphony was admirably played, notably the first movement and the menuet. This work alone testified not only to the fine work that has been accomplished both by the members and the director, Charles H. Bochau, but also indicated the serious artistic motives of the organization. Tchaikowsky's andante cantabile revealed the strength and the well balanced, rich tone of the strings, and the closing number, the overture to Verdi's "Nebuchadnezzar," was also satisfactorily presented.

The program included several numbers by the Hopkins Glee Club. During the intermission President F. J. Goodnow made an address, in which he spoke particularly of the beneficial results of the work of Edwin L. Turnbull, president of the Johns Hopkins University Musical Association, in stimulating interest in music.

### SCOTTI OPERA COMPANY DELIGHTS.

On May 15, at the Lyric Theater, the Scotti Grand Opera Company, which had arrived in Baltimore but a few hours before on a special train from Cincinnati, was heard in two Italian operas, Franco Leoni's "L'Oracolo" and Mascagni's "Cavalleria Rusticana." The principal interest of the occasion centered in the Leoni work, which is one of the most successful of the newer operas now included in the regular repertory of the Metropolitan Opera Company. It has not hitherto been sung here, and it proved a work of unusual interest and vitality. The character of Chim-Fang offers very unusual opportunities for the display of Mr. Scotti's superb artistry. The singer makes Chim-Fang a commanding figure, sinister and insinuating, who dominates the scene throughout. He was in beautiful voice, singing with great tonal richness, and histrionically his interpretation was a masterful exhibition. It is one of the most interesting figures in Scotti's gallery of stage portraits. The love duets were finely sung by Orville Harrold and Florence Easton, and a particular impression was made by Charles Gallagher, the bass, who, as the old doctor, gave a performance of great dignity and beauty.

The Mascagni work, which followed, was given a fervid and effective rendition, although its lyric qualities, making greater demands upon the artists than the broken dialogues of the Chinese opera, were less satisfactorily indicated than its dramatic intensity. Francesca Peralta has a lovely voice and her singing was very effective. She is an interesting young artist, whom it will be agreeable to hear in other works. Francis MacLennan, Mary Kent, Milo Picco and Jeanne Gordon completed the cast. Both operas were conducted by Carlo Peroni.

### CITY PARK BAND'S SEASON OPENS.

Although the City Park Band made its initial appearance of the season at the opening of the Sunken Gardens, the first formal performance was in Druid Hill Park on May 18. A splendid program was arranged by Prof. E. V. Cupero, the new director of the band. The soloist on this occasion was Margaret Weaver, contralto of the Metropolitan Opera Company, New York.

This year the band, which is of military character, comprises thirty-five instruments. The musicians are picked men from various orchestras of this city and include several notable soloists. At the first concert Professor Cupero was presented with a handsome gold ring by the members of his band.

### NOTES.

The second of a series of church musicales was given at the West Baltimore Station Methodist Episcopal Church last Sunday evening. The choir of Grace and St. Peter's Protestant Episcopal Church, under the direction of John Denues, organist and choirmaster, gave a choir recital of the best of its large repertory of anthems and solos. The choir appeared in its usual vestments and its regular soloists assisted.

On last Saturday afternoon a recital was given by the pupils of Marie Scott at her home, Morven, Woodbourne avenue, Govans. Among those who took part were Evelyn Collison, Lillian Freeburger, Eleanor Pendleton, Gretchen Mohlenrich, Margaret Rodgers, Mary Belle Hampson, Elizabeth Grafton, Stewart McLean, Billie Meyers, Parker Frames and Lloyd Le Compte.

The recently formed Johns Hopkins University Orchestra went to Fort McHenry, May 25, and for several hours entertained wounded doughboys with a concert in the recreation hall, which brought forth cheers of approval. An attractive program had been arranged, including cello solos by Helene Broemer, a flute solo by F. H. Gottlieb, a trio—flute, cello and piano—by Miss Broemer, Mr. Gottlieb and Charles H. Bochau, several orchestral selections and "The Star Spangled Banner."

An interesting program was presented on May 2 by the piano class of 1919 of the Peabody Conservatory preparatory department, in conjunction with the junior orchestra, under the direction of Franz Bornschein, and choir classes, under the direction of Eleanor Chase and Agnes Zimmisch. The members of the piano class are Elaine Haslup, Mary Hendrickson, Amelia Koplowitz, Carrie E. Mund, Minna G. Schloss and Nellie V. Tibbets, pupils of Elizabeth Coulson, Henrietta Holthaus and Otto Ortmann.

An unusually attractive program, consisting of parts of "Carmen," "Martha" and "Il Trovatore," was presented by the Melamet opera class at its fifteenth annual performance at Albaugh's on Wednesday evening. The occasion marked the introduction by David S. Malamet, the well known vocal teacher, of a number of young, talented operatic aspirants, among them his two daughters, Else and Margarethe, who made their debut as soloists, the

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former as Nancy in "Martha" and Margarethe Melamet as Micaela in "Carmen." In "Il Trovatore," Constance Novakowska, a contralto with an unusually beautiful voice, sang the part of the gypsy, and Henry Meyer took the part of Manrico. Pupils of Mr. Melamet who have already won reputations as soloists appeared in the other leading parts, among them Anna G. Baugher as Carmen, Louise Schuchhardt as Martha, Brison Tucker as Lionel in "Martha" and José in "Carmen," Harry Rosenberger as Plunkett in "Martha," Ashley Weech as Morales, and John Osbourne as Zuniga in "Carmen."

Emilio De Gogorza, the celebrated baritone, was the soloist at a mass meeting held in the Academy of Music on May 25 in the interest of the Hebrew Hospital. His numbers were very pleasing. R. N. H.

#### Troy Pupils of A. Y. Cornell in Recital

On Saturday evening, May 3, a number of A. Y. Cornell's pupils in Troy, N. Y., were heard in an interesting recital in the Y. M. C. A. hall. The work as rendered by these young people reflected greatly upon their distinguished New York teacher, whose services are much in demand even outside of the metropolis. The latter part of April, Everett T. Grout, a young tenor of Schenectady, N. Y., was presented in that city in a song recital that drew a large and appreciative audience to the High School auditorium. Mr. Grout, who is the tenor soloist in the First Presbyterian Church of Troy, possesses a fine, robust voice, which is greatly enhanced by a clear, clean diction and variety of style in interpretation. The Handel and Haydn arias on his program were rendered in good legato style and with splendid tonal beauty, and the final high C of the "Che Gelida Manina," from Puccini's "Bohème," was fine and achieved without the least bit of effort or strain. His program consisted of numbers by the following: Handel, Haydn, Fouldrain, Messenger, Puccini, Mary Turner Salter, Branscombe, Cadman, Campbell-Tipton and Ward Stephens.

#### The Macleennans Busy

Florence Easton, soprano, and her husband, Francis Macleennan, are having a very busy spring and summer. They are resting for a short time at their home in Port Washington, L. I., after returning from three strenuous weeks with the Scotti Opera Company, but will leave the end of this month to sing at Ravinia, where they will stay for the entire season of nine weeks, after that returning immediately to their work with the Scotti Opera Company, which goes on tour for five weeks in the fall. Their son, John Macleennan, who has been at a French school in Lausanne, Switzerland, for several years, is sailing for home on June 20 on a French steamship. The circumstances of the war have made it impossible for Mr. and Mrs. Macleennan to see him since September, 1916, and there is going to be a very happy family reunion.

### CEDAR RAPIDS' NINTH ANNUAL MAY FESTIVAL ANOTHER HUGE SUCCESS

Minneapolis Symphony Orchestra, Florence Macbeth, Emma Noe, Albert Lindquist Finlay Campbell and Harriet McConnell Among Attractions at Two Day Event—Iowa Music Teachers Hold Convention

Cedar Rapids, Ia., May 30, 1919.—The ninth annual May Festival was held at Sinclair Memorial Chapel on May 26 and 27, and attracted capacity audiences to all four of the concerts. The weather was ideal, and the attractive grounds of the Coe College campus gave the audiences a delightful breathing place during the intermissions. Emil Oberhoffer and his Minneapolis Symphony Orchestra; Florence Macbeth, coloratura soprano; Emma Noe, soprano; Harriet McConnell, contralto; Albert Lindquist, tenor; Finlay Campbell, baritone; Clyde Stephens, pianist; Prof. Risser Patty, director, and the Festival Chorus were the attractions. The festival was enjoyable in every detail. The special favorites, judging by the spontaneity of the applause, were Florence Macbeth, Albert Lindquist and Clyde Stephens. The orchestra and the chorus were undoubtedly appreciated, but Cedar Rapids audiences usually save their strength for the soloists. Oberhoffer is a fine and most graceful conductor and his orchestra is equal to any ever heard here.

#### MUSIC TEACHERS' CONVENTION.

The Society of Music Teachers of Iowa had its twenty-fourth annual convention here on May 27, 28 and 29. Many of the teachers attended the last concerts of the May Festival, but the business of the convention was not taken up until Wednesday, May 28. However, no matters of importance were discussed, the attendance being small. Most teachers find it difficult to get away from their work just at this time, when all the spring recitals and graduations are in order. The next meeting will be held at Des Moines, dates to be decided later. The officers of the society for the coming year are: Henry Matluck, president (Grinnell); Margaret Skillman West, vice-president (Cedar Rapids); George Frederick Ogden, secretary-treasurer (Des Moines). A complimentary program was given by Cedar Rapids musical organizations on the evening of the 28th, to which the general public as well as the society members were invited. The excellent recital by pupils from all over the State and the artist teachers' recital were very slimly attended, the city evidently having had a surfeit of music during the festival. A feature of the meeting was an organ recital given by Otto Hirschler, complimentary to the society, and the appearance on the artist recital program of two favorite musicians just returned from service in the war, Capt. Ralph Leo, baritone, and Sergt. Le Roy Shield, pianist, who were given an ovation. The committee on standardization, consisting



#### A REMINISCENCE OF ATLANTA.

One morning, while the Metropolitan Opera Company was at Atlanta last month, a group of singers were standing in front of the auditorium as a certain attractive looking person of the gentler sex chanced to pass. It just happened that a friend of W. Perceval Monger, of the Morning Telegraph, was standing by with a kodak and Mr. Monger courteously sent a copy of the result to the Musical Courier. As a study in expression, it is hard to beat. Left to right we see Paul Althouse, Antonio Scotti, Enrico Caruso, Léon Rothier, Bruno Zinato (Caruso's secretary), Giuseppe Bamboschek (one of the younger Metropolitan conductors), and Giuseppe De Luca.

of Messrs. Neff of Fayette, Kleine of Dubuque, Fullerton of Cedar Falls, Leo of Cedar Rapids, Pierce of Grinnell, and Mrs. Heizer of Sioux City, will meet in Cedar Rapids in December. Alice Inskeep, supervisor of public school music in Cedar Rapids, was the local chairman. E. L.

#### Augusta Cottlow to Tour South

Augusta Cottlow, the distinguished American pianist, has been engaged for an extended tour of the Southern Coast States, where she has long been an established favorite. As Miss Cottlow has not been in that section of the country since her last European successes, she is sure to receive a cordial welcome.

#### Aschenfelder Pupil Pleases

Elsie Sommers, soprano, artist-pupil of Louis Aschenfelder, appeared successfully in a private concert, May 24, at her home on Central Park West.

#### DATES

##### EVENINGS AT 8:30

October 9, Thursday  
October 23, Thursday  
November 5, Wednesday  
November 26, Wednesday  
December 9, Tuesday  
December 28, Sunday  
January 28, Wednesday  
February 25, Wednesday  
March 30, Tuesday  
April 29, Thursday

##### AFTERNOONS AT 2:30

October 10, Friday  
October 24, Friday  
November 7, Friday  
November 25, Tuesday  
December 10, Wednesday  
December 26, Friday  
January 27, Tuesday  
February 24, Tuesday  
March 31, Wednesday  
April 30, Friday

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NOVAES  
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February 24-25



KREISLER  
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## HOW TO TEACH CHILDREN MUSIC THROUGH GAMES

By M. K. Powell, Music Critic, Kansas City Star

Out in Kansas City a young woman has evolved a set of musical games that so intrigue the interest of the children who play them that before the youngsters are aware of it they and music are on terms of intimacy.

Dorothy Miller is the originator of the games and game tables. She says they are the result of an inspiration received from a little child with a remarkable ear and a passionate love for beautiful harmonies, but totally devoid of interest in acquiring the eye knowledge that is so essential for an intelligent execution with either the voice or fingers.

It is the mind that hears, sees and produces the action of the voice or fingers, says Mrs. Miller. She believes the mind must be informed through the sense of sight as well as through the sense of hearing to produce an intelligent operation. Without this eye knowledge the performer is but an imitator.

The first idea was to contrive a new, simple and fascinating way of presenting the letter names of the staff degrees. After this was accomplished by the invention of the movie board, the idea was conceived of musical games that would give thorough drilling in the letter names of the staff degrees and games that would teach the relationship of tones and keys and give practice in scale building, interval reading and chord building and at the same time be highly entertaining.

"After launching forth into this undeveloped realm," says Mrs. Miller, "I could see an unlimited field for work and became so absorbed in the possibilities that I continually played games mentally with an imaginary duplicate of myself. After the completion of the movie board, the idea of a circle game haunted me. I had visions that were so real that the importance of their appearance and mission was so forcibly impressed upon my mind that I was fairly haunted by them until I could comprehend the meaning and start their development. Looking out of my window one March morning, a chalk circle on the sidewalk caught my eye, and downstairs two little voices were pleading for pretty marbles, not just any kind, but pretty ones. Quick as a flash came the plan for a marble game to teach note values. I immediately sat down and drew out the circular rest field, composed of the seven rests used in music and divided into sections of the right proportion to indicate the value of each rest or note. I rushed downtown and purchased some beautiful, sparkling marbles, cut out notes from printed music and pasted them on the marbles, and we were soon ready for a game of marbles worth while. During the first game the idea of a frame with pockets to receive the marbles as they were shot from the field was received, by the other player picking up my rule that had a groove in the center and placing her marbles in it. Later, from a suggestion that was made I got the idea for my game table with the keyboard on the four sides and the staff field in the center, which gives unlimited opportunities in laying a thorough foundation in the essentials of music while children and music students are entertaining themselves. The playing of these games develop and stimulate the habits of mind that stand for success in life—accuracy, concentration, system, promptness, perseverance, observation and expectation. Habits are the cornerstones of character building; this fact must be impressed indelibly upon the minds of children.

"Education is what we remember; it is developing the memory along certain lines. Men with the most remarkable memories say that to remember things we should teach the mind to register a photograph of the thing to be remembered, and our greatest educators claim that information conveyed to the mind through the sense of sight is not only more readily acquired but is more indelibly stamped upon the memory. Knowledge gained through the use of these games has this advantage and does make indelible impressions."

### Waldorf-Astoria Orchestra's Special Concert

A special Sunday afternoon concert was given on June 1 at the De Witt Clinton Auditorium by the Waldorf-Astoria orchestra, consisting of thirty-two men under the direction of Joseph Knecht, with Idelle Patterson, soprano, as the soloist. An attractive program was arranged by Mr. Knecht and included a group of compositions by American composers—MacDowell,

Herbert, Skilton and Hadley. The remaining orchestral numbers were by Thomas, Beethoven, Grieg and Donizetti. In her accustomed skilful style, Miss Patterson sang the "Mad Scene" from "Lucia," with flute obligato by Nicholas Laucella. The concert was donated by Mrs. Daniel Simonds, in order that others than guests at the Waldorf-Astoria might hear the orchestra.

### CARUSO THRILLS TEN THOUSAND IN KANSAS CITY

Nina Morgana and Elias Breeskin Also Achieve Success

Kansas City, Mo., May 10, 1919.—About 10,000 people gathered in Convention Hall on Tuesday evening, May 6, to hear Enrico Caruso, the famous tenor of the Metropolitan, assisted by Nina Morgana, soprano, and Elias Breeskin, violinist. It is estimated that the total box office receipts were \$19,150.

The tenor was in splendid voice and the response of his audience was sincere and enthusiastic. Whether it was in



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the popular operatic arias or the charming shorter numbers, Mr. Caruso at all times succeeded in pleasing his hearers. His mezzo voice is lovely in quality and his high notes are as wonderful as of old. In fact, Mr. Caruso has lost none of his magnetism. After each number there was so much applause and cries of "bravo" that the genial tenor responded generously with several encores, among which were several Tosti songs.

Miss Morgana made a very favorable impression, possessing a soprano voice of sweet and clear quality which she uses with agility. Elias Breeskin also gave pleasure with his violin selections, which served admirably to disclose his fine talent. The accompanists were Salvatore Fucito, for Mr. Caruso and Miss Morgana, and Rudolph Greene for Mr. Breeskin.

### Francis Rogers to Teach During Summer

Francis Rogers has again taken a cottage at Southampton, L. I., where he will pass most of the summer, spending, however, a portion of each week in New York in response to the demands of pupils who wish to continue their vocal study with him without interruption. His address, therefore, will remain 144 East Sixty-second street, New York.

## LOUISVILLE WOMAN'S CITY CLUB TO FINANCE PARK CONCERTS

New Albany Treble Clef Club Heard—Charles Norman Granville Pupils Give Recital

Louisville, Ky., May 24, 1919.—The Woman's City Club, Mrs. Reuben Post Halleck, president, held an important meeting on Saturday morning in connection with the proposed series of park concerts for the coming summer. An orchestra from the public schools played a number of selections under the direction of Miss Parks, and the assembly sang several patriotic songs, led by Emily Davison. Caroline Bourgard, supervisor of music in the public schools, gave a short talk upon the foundation laid for community music in the schools, and Adele Howard spoke on the development of civic life through music. The club pledged itself to finance two concerts and to use its influence in every way to further the project.

### NEW ALBANY TREBLE CLEF CLUB HEARD

On Thursday night, May 15, the Treble Clef Club of New Albany gave a concert with Charles Norman Granville as soloist. Mr. Granville was repeatedly recalled and encored. Especially in his more dramatic numbers—the "Pagliacci" prologue and Gilbert's "Devil's Love Song"—was he successful. His other selections were "Love Me or Not," Secchi; "Border Ballad," Cowen, and "I Stood on de Ribber ob Jerdon," Burleigh. The choral numbers, under the direction of Mrs. Henry Terstegge and Elizabeth Hedden, were "Autumn Violets," Bartlett; "Dame Cuckoo," Hiller; "The Night Has a Thousand Eyes," Rogers; "There Was a Pig Went Out to Dig," Grainger; "Seraphim Song," Dubois; "Song of the Shepherd," Rimsky-Korsakoff; "Spring," Sokoloff; chorus of "Polovetian Maidens," Borodin, and chorus of "The Reapers," from "Eugen Onegin," Tchaikowsky-Harris. The accompanists were Hilda Dettlinger and Frederick Cowles.

### CHARLES NORMAN GRANVILLE PUPILS' RECITAL

Mr. Granville also gave a recital with some of his more advanced pupils of the Conservatory of Music in the auditorium of the Y. W. C. A. on Tuesday night, May 20, before a large audience. Those who took part were Lettie Crockett Pugh, Josephine Carpenter, Frances Eldred, Ora McKenna, Mrs. Harry Roy, Eileen Tyler, Myrtle Peck, Edwin Elmers and Catherine Goodman. Mrs. Granville and Miss Liebovitz were the accompanists.

The second annual concert of the Y. M. H. A. Orchestra was given in their auditorium, Wednesday night, under the direction of L. J. Fitzmayer. The program consisted of Haydn's symphony No. 2; vocal solos given by Chester B. Solomon; piano solo, Herbert Koch; "Meditation," Bach-Gounod, orchestra; violin solo, Elizabeth Thompson; march from "Aida," orchestra.

The Louisville Male Chorus gave its concluding concert at the Boys' High School on the night of May 22, directed by Carl Shackleton. Esther Metz was the soloist, taking the place of Mrs. W. E. Hutchings, who was ill. Miss Metz greatly pleased her audience and was recalled after each appearance.

### Humanitarian League Closes Season

The Kriens Symphony Club, Christiaan Kriens, conductor; Mary Waterman, violinist; Grace Nieman, harpist, and Maud Thompson, organist, were the attractions at the last Humanitarian League concert of the season, given at Carnegie Hall, Tuesday evening, May 27.

The young players comprising the Symphony Club gave evidence of ability and thorough orchestral training in Haydn's ninth symphony, the "Pilgrims' Chorus" from "Tannhäuser," a tuncful suite, "In Holland," by Mr. Kriens, and "La Dame Blanche," Boieldieu. Miss Waterman, a youthful player, gave the Mendelssohn concerto with the orchestra.

### Alexander Bloch in Mount Vernon

Alexander Bloch, American concert violinist, appeared as soloist at the eighth annual concert given by the Mount Vernon High School Orchestra on the evening of May 23 in Mount Vernon, N. Y., on which occasion he played two groups of solos, comprising "Romance," Svendsen; "Chant Indoue," Rimsky-Korsakoff; "Liebesfreud," Kreisler; nocturne, Chopin-Auer; Spanish dance, Granados-Kreisler, and polonaise, Vieuxtemps; also, as encores, he gave rondino, Kreisler; "Ave Maria," Schubert, and "Melodie," Tchaikowsky.



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**Y. M. C. A. Trio Succeeds with "Classics Only"**

The soldiers of the A. E. F. love "rag," but they do appreciate good music, as has been shown time and time again by their enthusiastic reception of Howard M. Payne, the violinist, of New York; Muriel H. Randolph, the soprano, of Cincinnati, and Emily C. Benham, the pianist, of Columbus, Ohio. These three members of the Y. M. C. A. Entertainment Department have made it a point to play nothing but classical music, and the boys have shown that they like it as well as, if not better, than the usual "jazz."

This trio has been for some time in the Le Mans Area, France, entertaining the boys of the American Embarkation Center, who are awaiting the boats that will bear them homeward. Previously, Miss Benham and Mr. Payne appeared with E. H. Sothorn and Julia Marlowe throughout Great Britain.

The program as presented by them gives the men a chance to appreciate the splendid technic of the artists and



Reading from left to right: Muriel H. Randolph, Howard M. Payne and Emily C. Benham.

yet is not too heavy to be interesting to the average listener. Mr. Payne plays bits of Kreisler, possibly a light dance or two, or the polonaise by Vieuxtemps, while Miss Benham plays Paderewski's "Minuet" or a little Grieg or Liszt's arrangements from the operas. Miss Randolph chooses her songs with equal care, and her excellent voice in similar numbers completes a well picked program.

Of all the entertainers among the A. E. F., it is said that this little group is about the only one that has had the courage to stick purely and simply to classical programs. Other artists give classical pieces, but sooner or later slip in some rag. Regardless of place or audience, however, this trio adheres to its resolution.

These artists take their work seriously. They put their heart and soul into their playing and are just as anxious

to please the men as if they were playing before the most critical of audiences at the Metropolitan Opera House, and furthermore, they have never missed a single engagement. In fact, they say the appreciation of the enlisted men means more than the approvals and flatteries of a general.

**Mabel Livingston Frank Honored**

The passing moods of childhood are well expressed in the charming collection of poems by Mabel Livingston Frank which have been set to music by Mana-Zucca, in two volumes, known as "A Child's Day in Song" and "A Child's Night in Song." The latter book also contains verses by Elsie Jean Stern and Heloise Davison, and has just recently been published by Schirmers.

Betty Lee, in quaint blue gown and bobbing curls, and as dainty as the bouquet of arbutus she carried, sang this group of songs at one of Mana-Zucca's composition recitals, and her interpretations were so pleasing that five out of the six numbers on her program had to be repeated. Little Constance Muriel Hope and Ruth Bender, who recently sang selections from "A Child's Night in Song," also won much worthy criticism and applause.

Miss Frank, whose quaint, humorous verses are in great demand, is at present collaborating with Frederick Vanderpool on a new volume of children's songs, entitled "Jes Suppose," which is to be published by Witmark & Sons, and she has also in preparation a book of Finger Plays written for the nursery and kindergarten.

**La Farge to Teach at Columbus in September**

Maurice La Farge, in addition to teaching voice, which is his specialty, is a reliable and experienced coach and accompanist, having been associated with such musicians as Marian Veryl, Leon Rother, Adelini Dolci, S. Romaro, E. Romaine, R. G. Cavendish, Mrs. C. Anthony and Mrs.

**THREE CALIFORNIA COMPOSERS AND TWO CALIFORNIA SINGERS,**

Taken at the recent convention of the State Federation of Musical Clubs held at Oakland, Cal. From right to left are pictured the composers Carrie Jacobs Bond, Gertrude Ross and Charles Wakefield Cadman, and next to Cadman is Grace Mabey with Anna Rozena Sproutle.

Corner. Mr. La Farge has been working for the last two years with B. Jensen, and during the month of September he will teach at the Morrey Conservatory of Music at Columbus, Ohio.

**Woelber School Gives Concert**

The Symphony Orchestral Club of the Woelber School of Music—a string orchestra of forty players—the Junior orchestra and several violin pupils of the school participated in a program given Sunday afternoon, May 25, at College Hall, New York. A feature of the afternoon was the first movement of the Schubert "Unfinished," played by the orchestral club, Frank Woelber conductor. The pupils who appeared in solo numbers were: Rose Cezek, Wilbert Harrigan, Florence Wolfe, Marie Schuster, Mae Hull, Leo Wick, Marie McAuley, George Lutz, George Raab, Robert Koecher and Emil Levy. All gave evidence of having received thorough and effective instruction on the violin, especially Emil Levy, who gave a creditable performance of the Mendelssohn concerto.

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### Institute of Musical Art Has Commencement

A very large and interested audience attended the commencement exercises of the Institute of Musical Art of the City of New York on Monday evening, June 2, in Aeolian Hall. Director Damrosch in addressing the graduates spoke of their constant and sacred devotion, as well as of their success in attaining the heights of their ambition. In presenting the diplomas, he wished them much success in their chosen calling. The 1919 graduates were: Department of piano—Dorothy Cecilia Bedford, Emma Rose Blake, Mabel Elizabeth Boyd, Miriam Helene Burton, Marguerite Palmer Cook, Ida Miner Deck, Mary Margaret Dreyer, Ruth Mae Edwards, Edna Fearn, Pauline Anna Giesselmann, Marjorie Sinclair Gillies, Lynette Gottlieb Koletsky, Minnie Lucille Major, Mimi Palmeri, Stella Mae Reding, Frances Margaret Smith, Grace Newton Stevenson, Florence Turitz, Grace Ardelle Vreeland, A. Josephine Whitney, and Nobu Yoshida; department of organ—Edna Wyckoff; department of violin—Catherine Drinker Bowen, Norma Elizabeth Hopkins, Emilie Rose Knox, Clara Lerner, Isidore Elias Lifschitz, Jacob Neiblum, Joseph Terlitzky, Lois Mary Wilson; department of cello—Nellie Hoffman; department of singing—Florence Mabel Burns; department of oboe—Albert Averbeck Marsh. Post-graduates (1919) artists' course: Department of piano—Arthur Klein, Hyman Rovinsky; teachers' course—Annie Blumenfeld, Gladys Mayo, Florence Solomon; department of violin—Karla Hermania Kleihe; department of singing—Vito Vincent Moscato. Recipient of certificate in the composition course—Reuven Kosakoff.

The Loeb prize of \$1,000 was won by Winter Haines Watts, and the two scholarships offered by Director Damrosch were awarded to Ida Miner Deck and Florence Turitz.

The following musical program was artistically rendered: Prelude to "Parsifal," Wagner; concerto for violin in D minor, Vieuxtemps; Norwegian rhapsody, Lalo; concerto for piano in A minor, Schumann; three songs by Rovinsky; scherzo in C sharp minor, Chopin, and overture to "Oberon," Weber. Special mention must be made of the finished work of the orchestra under Director Damrosch. Every minute detail was brought out effectively, and in the violin and piano concertos Mr. Damrosch followed the soloists admirably. The andante and adagio religioso from Vieuxtemps' violin concerto were played by Norma Hopkins, while the finale marziale and allegro from the same concerto were rendered by Isidore Lifschitz. Schumann's piano concerto was performed by Hyman Rovinsky and Lynette Koletsky, the former playing allegro affettuoso and the latter the intermezzo, andantino grazioso and allegro vivace. The other soloists were Lillian Milyko and Florence Turitz.

### Vanderpool's Songs Frequently Programmed

"Values" is not the only song of Frederick W. Vanderpool's that has won distinctive favor with artists. Martha Atwood programmed three of that composer's compositions at a concert at the Educational Alliance on March 2; these were "Values," "My Little Sunflower" and "Regret." Other occasions upon which his songs have been used successfully include: March 5, Verdi Club, New York, "Values," Bernard Ferguson; March 13, Olean, N. Y., "Ye Moanin' Mountains," Fred Patton; March 15, Rubinstein Club, New York, "Values," Marguerite Fontrese; March 18, Contemporary Club, Newark, N. J., "Values," Gretchen Morris; March 18 First Church of Newton, Mass., "Values," Ben Redden; March 20, Witherspoon Hall, Philadelphia, Pa., "Values," Grace Wade; March 30, Unitarian Church, Newton, Mass., "Values," Ben Redden; April 7, First Presbyterian Church, Bloomfield, N. J., "Values," Irene Williams; April 19 Morris Guards' Hall, Atlantic City, N. J., "Ye Moanin' Mountains," Bruce Emmet; April

### SOME OUTDOOR ADVERTISING FOR BEHYMER ATTRACTIONS IN LOS ANGELES.



25, Chicago Association of Commerce Glee Club, Chicago, Ill., "Values," Florence Macbeth; April 25, Pittsburgh Male Chorus Concert, Pittsburgh, Pa., "Values," Gretchen Morris; April 28, High School, Indianola, Miss., "Values," Paul Althouse; April 29, Haines Normal and Industrial Institute, Augusta, Ga., "I Did Not Know," Christine Langenhan; May 2, Apollo Club, Chicago, Ill., "Values," Emily Stokes Hager; May 13, Carnegie Hall, New York, "Regret," Lila Robeson; May 14, Washington Choral Society, Washington, Ind., "Ma Little Sunflower," Bertha Voges; May 23, Steinert Hall, Boston, Mass., "Values," Thomas A. Quinn; May 24, recital, Jessie Fenner Hill's studios, New York, "Values," Julia Silvers.

### Newark Pays \$500 Each for Peterson Records

During the recent Liberty Loan drive May Peterson took the Hudson Tube over to Newark, N. J., to help along the campaign at L. Bamberger & Co. After the attractive Metropolitan Opera soprano had sung several favorite songs, such as "Comin' Thro' the Rye" and "Carmena," and autographed a countless number of her records, which went like "hot cakes," the scale measured at the \$12,500 mark, her records alone bringing the sum of \$2,500. Miss Peterson's success as a "patriotic encourager"—as she might well be called—may be gauged by considering the fact that when she started in to help boost up the subscriptions only \$3,000 had been secured.

### WHERE THEY ARE TO BE

Ellis, Viola—Columbus, Ohio, June 20-July 13.  
Ferguson, Bernard—Columbus, Ohio, June 20-July 13.  
Heyward, Lillian—Columbus, Ohio, June 15, 16; Albion, Mich., June 23.  
Karle, Theo—Columbus, Ohio, June 20-July 13.  
Kaufmann, Minna—Pittsburgh, Pa., June 12-July 6.  
Kerr, U. S.—Manchester, N. H., June 17.  
Newitt, Helen—Columbus, Ohio, June 20-July 13.  
Sieveking, Martinus—Nyack, N. Y., June 12-October 1.  
Sundelius, Marie—Toronto, Canada, June 25; Cleveland, Ohio, June 27; Milwaukee, Wis., June 30; St. Louis Mo., July 2.

### Hays (Kan.) Re-engages Marie Zendt

Marie Zendt, soprano, has just returned from her Western tour, which included appearances at the Hays (Kan.) Festival during the week of May 4-11. On the 8th Mme. Zendt gave a full recital program, appearing



MARIE ZENDT AND HER NIECE MARIAN.

also on "Opera Night," Saturday, May 10. Owing to her unqualified success, she has been re-engaged for next season. The accompanying snapshot is of Mme. Zendt and her young niece, Marian.

### Thibaud to Be Busy Next Season

Jacques Thibaud is one of the soloists engaged by the New Symphony, Artur Bodanzky, conductor, for a pair of concerts next season. He will also appear with the Philadelphia Orchestra, as he did last season. Several re-engagements, among which are Montreal, Quebec, Boston and Chicago, are already scheduled, while in the early part of next year he will make a transcontinental trip, arriving in California in time for his March dates.

There will be several New York appearances, including his own recitals, the three Beethoven piano and violin sonata recitals with Harold Bauer, and appearances at the Biltmore Hotel, and as soloist with the new Beethoven Club which has been recently founded, and which already promises some big surprises for the coming season. This marks only the beginning of a busy year.

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—Orchestra's Final Concerts—Thursday Musicales  
Closes Season—Public School Song  
Contest—Notes

Minneapolis, Minn., May 24, 1919—In glancing over the appended list of selections played the past season by the Minneapolis Symphony Orchestra, one is struck by the high grade of music and the great number of works. Aside from those two facts, the next point of note is that for the first time in its history there were guest conductors—Adolph Weidig and Artur Bodanzky, both fine conductors and remarkably different in style from each other and from Emil Oberhoffer, our own studios director.

The works performed by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, at the twelve symphony concerts of its sixteenth season, 1918-1919, are as follows:

Beethoven: "Eroica" symphony, fifth symphony, seventh symphony, overture from "Leonore," concerto for piano with Rudolph Ganz as soloist (first time in Minneapolis), "Adelaide," with Arthur Hackett as soloist; Berlioz: "Roman Carnival" overture. Blocks: "Hivers" and "Printemps" and three Jewish poems. Brahms: First symphony, second symphony (conducted by Artur Bodanzky); Cource, concerto for violin in E minor, with Eddy Brown as soloist (first time in Minneapolis). Debussy: "The Afternoon of a Faun," two nocturnes, scherzo and andantino from string quartet. Dukas: Scherzo. Duparc: "L'Invitation au Voyage" (soloist, Povla Frijsch). Dvorak: Overture to "Carneval" (conducted by Adolf Weidig), "Elegy," "Carillon" and "Drapeau Belge" (interpreter, Carlo Liten). Elgar: D minor symphony, "Les Eolides," symphonic variations (soloist, Rudolph Ganz), aria from "The Redemption" (soloist, Povla Frijsch). Georges: "L'Hymne au Soleil" (soloist, Povla Frijsch). Gluck: Aria from "Alceste" (soloist, Julia Claussen). De Greef: Three old Flemish folksongs. Handel: Aria from "Rinaldo" (soloist, Julia Claussen), aria and recitative from "Jephtha." Herbert: Suite "Romantique." Kalinnikow: Symphony in A major. Lalo: Symphony "Espagnol" (soloist, Mischa Elman); "Aubade," from "Le Roi d'Ys" (soloist, Arthur Hackett). Liszt: "Faust" symphony. Massenet: Ossian's song from "Werther" (soloist, Arthur Hackett), aria from "Herodiade" (soloist, Louis Graveure). Meyerbeer: Aria from "The Prophet" (soloist, Julia Claussen). Moussorgsky: "Hopah" (soloist, Povla Frijsch). Mozart: G minor symphony, overture to "The Magic Flute" (conducted by Adolf Weidig), scene and aria from "A questo seno, deli vieni." Puccini: Aria from "Madame Butterfly" (soloist, Frances Alda). Rachmaninoff: E minor symphony. Saint-Saens: Concerto for piano (soloist, Mischa Levitzki). Sinigaglia: Overture to "La Baruffe Chiozzotte." Thomas: Overture to "Mignon." Tchaikowsky: Fifth symphony, symphony "Pathetique" (conducted by Adolf Weidig), theme and variations from suite No. 3, concerto for violin (soloist, Toscha Seidel). Verdi: Aria from "Atilia" (soloist, Frances Alda), aria from "Il Trovatore" (soloist, Louis Graveure). Wagner: Prelude and Isolde's "Love Death," from "Tristan and Isolde" (conducted by Artur Bodanzky). Weidig: Symphony fantasy from "Semiramis" (conducted by Adolf Weidig).

The spring trip, now in progress, is reported a success from every standpoint.

### ORCHESTRA'S FINAL CONCERTS.

The final concert of the season was given at the Auditorium, March 28, when Mr. Oberhoffer gave a masterly reading of the Beethoven fifth symphony, the Tchaikowsky theme and variations, op. 55, and two charming numbers from Debussy's pen, "Nuage" and "Fetes."

Morgan Kingstom sang as solos Rudolph's "Che gelida manina," from "La Boheme," and "E lucevan stelle," from "La Tosca." He has a natural voice of great volume and fine timbre and sings with passion and effective abandon. He was accorded a genuine ovation.

The final Sunday concert of the Minneapolis Symphony Orchestra season was given March 30. The Liszt polonaise No. 2, in E major, opened the program. The Goldmark overture, "In Springtime," met with the instant approval of the large audience. The Tchaikowsky "Nutcracker" suite called forth much deserved applause. Grainger's "Colonial" song and "Gum Suckers" march added a touch of originality, and the Ponchielli "Dance of the Hours" closed a delightful afternoon. Reed Miller was the soloist and gave Gomez's "Forma Sublime," from "Salvator Rosa," and Thomas' "Pure as a Bud," from "Mignon." He was greeted with enthusiastic applause and responded to insistent recalls.

A special program of request numbers was given Tuesday evening, April 1, presenting the ones which received the highest number of votes at the recent contest. Verdi's "Triumphal" march from "Aida" and his aria, "Madre pietosa Vergine," from "Forza del Destino," were two acceptable numbers. Mendelssohn's overture to "A Midsummer Night's Dream," Schubert's "Unfinished" symphony, the Grieg "Peer Gynt suite" Saint-Saens' "Omphale's Spinning Wheel" and the Liszt Hungarian rhapsody No. 2 completed the program, which showed that the audiences are making marked progress in musical taste.

### THURSDAY MUSICAL CLOSING SEASON.

On April 3 the Thursday Musicales gave its last regular concert at the First Baptist Church, when Mabel August-

tine Knapp and Lillian Nippert Zelle played violin numbers, with Eloise Shryock at the piano, and Carlo Fischer, cellist, and the Minneapolis Symphony Orchestra also participated. A splendid feature of the concert was the debut in local circles of Vera Allen Woodard, gifted wife of the concertmaster of the Minneapolis Symphony Orchestra. She uses her high soprano voice with great taste.

The final appearance of the Thursday Musicales before its season's close was the Frolic given at the Shubert Theater, April 30. The afternoon was devoted to witty local hits, for no one prominent in musical circles is left out of the annual Frolic.

### PUBLIC SCHOOL SONG CONTEST.

A song contest was staged in the city by T. P. Giddings, supervisor of music in the public schools, in which the several sections of the city were heard in friendly rivalry at the high schools. Three well known musicians were the judges at each of the five occasions, and the points judged were exacting musically.

After all the preliminary contests were held, the final one took place at the Auditorium on May 23, when the five school choirs holding first places in their districts contended for the first and second prizes of the city. The five judges were the three music critics, C. B. Storrs of the Tribune, Victor Nilsson of the Journal and J. Davies

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of the News, while Mesdames C. W. Gardner, president of the Thursday Musicales, and Nellie Baillie, head of the membership committee of the same club, acted as the five to judge the merits of these splendid choirs. Lake Harriet school won first place, and Seward second place. Garfield and Douglas won honors. All of the concerts were opened by the All-Grade Orchestra, under the direction of Ruth Anderson. At each concert community singing was led by T. P. Giddings, who introduced many novel effects.

### NOTES.

Oliver Ditson is publishing a book entitled "Piano Class Method," edited and compiled by T. P. Giddings and Wilma Anderson-Gilman, and intended for use in the public schools. It shows what can be done by piano classes of twelve or sixteen pupils in the lower grades. It has been thoroughly tested in the schools this year, and the piano recitals given at the end of a term of ten lessons (costing the pupil ten cents a lesson) would amaze an older person. Sight reading and transposition are the two fundamental offerings of the course.

The Apollo Club gave its final concert at the Auditorium, with Myrna Sharlow, soprano, as the soloist. Dr. Rhys Herbert is the able conductor, and the whole program was worthy of the years of hard work that this splendid club has given to the study of good music.

John Elvin, piano pupil of James Bliss, gave a recital at the Unitarian Church, in which he demonstrated that he has much ability.

The MacPhail School has many able teachers, including Lora Luisdorff, who has been added to the faculty. Her appearance at the West High Auditorium, April 22, with the MacPhail orchestra, gave evidence of a beautiful voice, well trained and admirably handled. The orchestra of sixty-five players has made steady progress and is now one of the leading factors in the musical life of this city.

The Sunday concerts given at the Art Institute were re-

sumed on March 30, when the All-Grade Orchestra, under the baton of Ruth Anderson, was heard in a program of ten numbers. These gifted children played with amazing finish and good tonal quality. R. A.

### Dr. Elsenheimer Proves Worth as a Conductor

After Dr. Elsenheimer had received a prize of \$1,000 for the best cantata for mixed chorus, solos and chorus, he was asked by the music committee of the Song Festival in Cincinnati to act as chorusmaster of a huge chorus of mixed voices. One thousand four hundred singers were enrolled and trained by him with such splendid results that his reputation as a leader of unquestionable genius was firmly established. He became F. Van der Stucken's successor as director of the ladies' chorus of the Cincinnati College of Music. When he left this position he was presented with a silver loving cup by the chorus as a token of respect and esteem. In New York City he became director of the church choir of St. Ignatius of Loyola. Rev. Father Scott, who was in charge of the department for church music, testified in a personal letter that he brought that choir to be recognized as the best in the city. He said: "I never knew his equal for chorus training and for preparing concert numbers." Dr. Elsenheimer severed his connections with this choir owing to retrenchments in the outlay for music on the part of the administration of the congregation. Rev. Father J. H. Richards, then rector of the parish, wrote to the departing artist: "We recognize with gratitude the high order of artistic work that you have given us as director and the advantage accruing to the church from your high and well deserved position in the musical world as composer and interpreter."

Dr. Elsenheimer is not only an artist, pedagogue and composer, but also a conductor of eminent ability and real magnetism. It is hoped that he may have the opportunity further to display his great talent as a conductor.

### Hazel Moore Pleases with "Shadow Song"

When Hazel Moore appeared as soloist with the New York Banks' Glee Club at its concert on May 14 she delighted her audience with a brilliant rendition of the "Shadow Song" from "Dinorah," surmounting the vocal difficulties with an ease and sureness which stamped her as a thorough artist. Later, in a group of songs, the soprano proved her versatility by singing successfully numbers ranging from the dramatic "Sailor's Wife," by Burleigh, to the charming "Belle au Bois," by Fourdrain, a modern version of the old fairy tale. In each number the natural purity and beauty of her voice, with its wide range and power of expression, were apparent, and from the dazzling roulades of the "Shadow Song" to the sweetness and simplicity of "Annie Laurie"—given as an encore—Miss Moore sang with taste and artistic finish. The soprano was capably assisted at the piano by Gertrude Bertine.

### Paula Pardee's "Prosaic Past"

In a recent interview printed in the New York World, Paula Pardee, the little American pianist who made her New York debut last season, admitted that she had spent four years at Wellesley College, and yet she wondered if it were not too much time to spend in general training. The article read in part:

"You certainly don't have to go to college for mental calisthenics if you study music. And if you have a mind and imagination you will inevitably read. The only real musicians whom I have known personally were Rafael Joseffy and Ethel Leginska. Neither one was a college graduate and both were omnivorous readers. . . . It is only through reading," she went on after a moment, "that one can understand the old music. Fanny Burney's 'Evelina' or Chesterfield's 'Letters' make you know what you are trying to do when you play early Mozart. And even modern music needs a background of literature unless your opportunities for first hand experience are quite unusual. If you haven't lived in Russia you need a book like Mme. Brezhnevsky's 'Memoirs' to make you able to comprehend the revolutionary spirit of Prokofiev. It is the same thing that Maeterlinck does for Debussy."

### International Opera Choral Alliance Formed

An organization has recently been founded under the name of the International Grand Opera Choral Alliance, for the sole purpose of supplying managers with both male and female choristers with good voices who have had experience in both grand and comic opera.

### "Sorter Miss You" Never Misses Success

Mrs. N. W. Leard has been featuring Clay Smith's "Sorter Miss You" on all of her programs. Recently, in Jersey City, she sang it at a community service before 1,000 people and was recalled three times after this number, "Sorter Miss You" never misses success!

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## FINE ARTISTS FEATURED AT HAGERSTOWN'S MAY FESTIVAL

Best Series of Concerts Ever Held Here Attracts Wide Attention—Emma Roberts, Elmer Ley, Newell Albright and Ralph Boyer Score

Hagerstown, Md., May 29, 1919.—Undoubtedly the most distinguished May Festival ever given by the Hagerstown Choral Society was that of Thursday evening, May 22, under the direction of the Harrisburg, Pa., conductor, Frederic C. Martin, with Emma Roberts, of New York, of Bach Festival fame, assisting. A spirited interpretation of Grieg's "Olaf Trygvasson" was given by Miss Roberts, contralto; Thinzine Cox, soprano, of Harrisburg, a pupil of Ross David, of New York, who is winning a reputation in this part of the country; Elmer Ley, bass, of Harrisburg; Newell Albright, pianist, with Ralph Boyer, the society's accompanist. Probably the largest audience ever present at any Hagerstown May Festival gave a spontaneously enthusiastic reception to this and the other notable numbers of the program, especially to the reading of Debussy's lovely setting of Rosetti's "Blessed Damozel" by the ladies' chorus and Mrs. Cox, with an accompaniment arranged by Mr. Martin from the score for two pianos.

The solo parts of the program were particularly notable. The fame of Emma Roberts' glorious mezzo-contralto, of her capacity for interpretation, characterization and sensing of musical lights and shades, was amply sustained in the Secchi "Lungi dal caro bene," the Sachnovski "The Clock," one of her New York successes, and the Saint-Saëns aria. As an encore she gave her delighted audience Burleigh's "Didn't It Rain."

As a revelation of what an all-American trained singer can do, Thinzine Cox's intelligent and poetic singing of Charpentier's "Depuis le jour," as well as in the concert-eds numbers, must have been gratifying to patriots. Newell

Albright, in the discriminating tonal values given the Brahms D flat intermezzo, the two Chopin etudes, the Gabrilowitsch "Caprice Burlesk," and in his brilliant playing of the sixth Hungarian rhapsody of Liszt, demonstrated beyond question his right to the place he has attained as one of the representative pianists of central Pennsylvania.

In the "Olaf," and particularly in the Saint-Saëns "Tourney of King John," Elmer Ley's sturdy, ringing bass was very telling.

All the artists were insistently encoered and all responded generously. But perhaps the highest enthusiasm was accorded to the president of the society, Mrs. Joseph Byron, for her untiring, disinterested and public spirited work in placing Hagerstown on the musical map through this distinguished concert. It has been through her devoted efforts that this section of Maryland has been able to hear not only the very best music and musicians, but to develop the wealth of native talent in the community—to which end the former and present conductors of the society have labored so assiduously.

### Beethoven Musical Society Gives Concert

On Wednesday evening, May 28, the Beethoven Musical Society, Henry Lefkowitz, director, gave a very interesting concert at Public School 63, Fourth street, New York. A good sized audience attended and heartily applauded the excellent work of Mr. Lefkowitz and his organization.

### Cora Remington Singing "Slower, Sweet June"

Cora Remington, soprano of the Fifth Avenue Baptist Church, New York, has given two recitals at the Wanamaker Auditorium within a month. On both these programs she sang Howard McKinney's "Slower, Sweet June," written for and dedicated to her. The song, a most effective number for high voice, was most enthusiastically received.

### Caruson Pupils Meet with Success

The following three pupils of Guglielmo Caruson, the well known New York vocal teacher, have met with unusual success: Neida Humphrey, engaged as soloist with the Y. M. C. A. for three months in France, scored a big success in two concerts in Paris, as well as in many other cities of France, where she rendered programs containing operatic arias, standard songs, etc. She delighted our boys overseas particularly with several American negro spirituals. Elizabeth Brooks, daughter of Doctor Brooks, of Huntsville, Ala., recently gave a song recital in her home town, where she proved herself a singer of high merit. She sang three operatic arias, "Aida," "Don Carlos" and "Andrea Chenier"; Miss Brooks contemplates making a trip through France and Italy in the near future.

Irene Authier, a young lady from Livux, Ia., will give her first recital in her home town early in August, for which great curiosity is shown, as musicians and music lovers who have heard Miss Authier sing predict a brilliant future for her.

Mr. Caruson has recently moved his studio to 305 West Seventy-first street, New York, where he will teach during the entire summer.

### Thomas J. Kelly Busy Lecturing and Teaching

Thomas James Kelly was the recipient of a much appreciated honor recently when he was invited to give his splendid lecture, "Some Observations on Our Language," before the Music Supervisors' National conference at St. Louis. It so happened that the date conflicted with important engagements of Mr. Kelly and he was very reluctantly compelled to decline the kind invitation.

Martha Doerler, soprano, and Jane Beats, mezzo-contralto, pupils of Thomas James Kelly, were leading participants in a splendid program, "The Fairy Tale in Music," recently given before the Literary Society of the University of Cincinnati.

MAYO WADLER, AMERICAN VIOLINIST, VISITS CUBA.



Left to right: Gordon Hampson, accompanist; Hubert De Blanck, director of the National Conservatory of Music, Havana, Cuba, and Mayo Wadler.



Mayo Wadler taking an afternoon siesta.



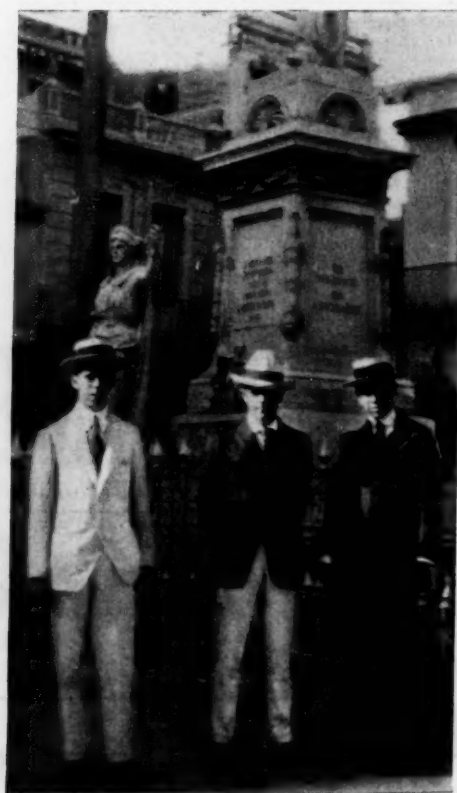
Left to right: Messrs. Gordon Hampson, Hubert De Blanck and Mayo Wadler, enjoying themselves on a beach near Havana, Cuba.



Messrs. Hampson and Wadler on the steamer en route for Cuba.



Mayo Wadler almost "In the Shade of the Sheltering Palm."



Angelo De Albear, Mayo Wadler and Juan De Albear in front of the General De Albear monument, Havana.



## GALLO'S COMPANY ATTRACTS LARGE AUDIENCES IN LAST BOSTON WEEK

**Singing of Warren Proctor Again Excites Admiration—James Goddard, Mabel Day, Greta Risely, William Danforth, Frank Moulan and Bertram Peacock Warmly Applauded—"Pinafore" and "Mikado" the Farewell Performances—Gustav Strube Guest-Conductor at "Pops"**

Boston, Mass., June 8, 1919.—The third and last week of Fortune Gallo's highly successful Gilbert and Sullivan season in this opera craving city opened last Monday evening with the most popular of the good humored travesties which Gilbert and Sullivan bequeathed to an appreciative public, the distinctly pleasurable "Pinafore." That merrily satirical comedy, with its "official utterances," its full and jovial choruses, its amplitude of familiar tunes, and the mirth inspiring lines and antics of Dick Deadeye, attracted large crowds of Gilbert and Sullivan "fans," with their sisters and their cousins and their aunts, to the Plymouth Theater on Monday, Tuesday and Wednesday evenings, and to the matinee performances of Thursday and Saturday. Again Warren Proctor, this time as Ralph Rackstraw, had opportunity to demonstrate anew the beautiful lyric quality of his delightful tenor voice, and the skill with which he uses it. Much of the success of Fortune Gallo's Boston season may easily be attributed to the sterling work of Mr. Proctor, and the numerous Boston admirers which he has won during his stay in this city will follow his future with keen interest. William Danforth as Dick Deadeye and Frank Moulan as the Admiral were splendidly cast, and both gave better rounded performances of those parts than local opera lovers have witnessed in many years. Mabel Day as Josephine, Greta Risely as Buttercup, Gladys Caldwell as Hebe, Bertram Peacock as the class conscious Captain, and John Willard as the Boatswain contributed effectively to the success of the production. Worthy of mention also was the musicianly conducting of Max Bendix and the spirited singing of the chorus.

The enthusiastic welcome which Boston accorded "The Mikado" in the first week of this Gilbert and Sullivan revival caused it to be repeated in the second week and again on Thursday, Friday and Saturday evenings of last week. James Goddard, the huge and sonorous bass, was a capital Pooh Bah, both vocally and dramatically. Warren Proctor, the well liked tenor, repeated his splendid work of the earlier performances in the role of Nanki Poo. Frank Moulan as Ko Ko and William Danforth as the Mikado were as humorous as ever and were warmly applauded. Mabel Day as Yum Yum, Greta Risely as Katisha, Gladys Caldwell as Pitti Sing, and Sylvia Tell as Peep Bo renewed their former triumphs with excellent characterizations.

### GUSTAV STRUBE GUEST-CONDUCTOR AT THE "POPS."

Gustav Strube, conductor and composer, veteran violinist of the Boston Symphony Orchestra and favorite conductor of the "Pops" for many seasons, began his term as guest-conductor of the "Pops" orchestra in Symphony Hall for the fifth week of the "Pops," beginning Monday evening. It was deemed wise thus to give Agide Jacchia, the ardent and popular conductor of the past few seasons, full opportunity to recuperate from his illness. During the first two weeks of Mr. Jacchia's enforced absence Clement Lenom, also a "Pops" leader of several past seasons, has been guest-conductor, and with satisfactory results.

Mr. Strube was for many years a member of the Boston Symphony Orchestra, and conducted the "Pops" for fourteen seasons. At the Worcester festivals for six years he conducted both the Philadelphia and the Boston Symphony Orchestras. From Boston he went to Baltimore, where for six years he has been a mainstay of the Peabody Institute of Musical Instruction, and virtually created the Baltimore Symphony Orchestra, which is owned by the municipality. Many Bostonians still speak of the lightness and brightness of Mr. Strube's programs, which would make the rainiest evening pleasant. Of his own marches and melodies, which were great favorites, both "Cruiser Harvard" and "Serenade" were heard during the week.

On all nights except Sunday, and particularly the warm ones, Boston is flocking to Symphony Hall to hear an unprecedented combination so far as the musical world goes—the finest of all orchestras playing light music. By no means the least attractive feature of the "Pops" are the soloists. The following played last week: Mr. Heim, trumpeter; Mr. Hoffmann, the concertmaster of the orchestra during the "Pops" season; Mr. Gerardi, violinist; Mr. Holy, harpist; Mr. Snow, organist, and Messrs. Thilois and Speyer, Frenchmen, who play the violin and oboe respectively, and who served in the war. Two special nights of more than usual interest were scheduled. Thursday was Italian Night; and, although a program without operatic selections from the country of caroling tenors would be quite inconceivable, it is interesting to note that most of the numbers on the Italian composers' list were not from operas, which may or may not prove that the Italians have written unoperatic music that is popular and delightful. Tuesday was taken over by the War Camp Community Service for the entertainment of soldiers and sailors. That was the only public "Pops" night this year which had been dedicated to them, and a very large crowd was present. An appropriate program was interspersed with community singing during the intermissions.

### LOEFFLER CONCERT; FRIJSH AND GEBHARD, SOLOISTS.

Charles M. Loeffler, the noted composer, arranged a concert to aid the rehabilitation of the war swept districts of France, Wednesday evening, June 4, in the Unitarian Church at Medfield, Mass. For soloists Mr. Loeffler secured Povla Frijsh, soprano; Heinrich Gebhard, pianist, and Mr. Snow, the well known organist. A small string orchestra, assembled and trained by Mr. Loeffler, also took part. The program comprised such novel pieces as d'Indy's ballad for piano and strings; a hymn by Mr. Loeffler for soprano, strings, piano and organ; and a cantata for soprano, organ and string orchestra, written by Franz Tunder, the predecessor of the famous Buxtehude as organist and choirmaster in the seventeenth century at the Marienkirche in Lübeck. The balance of the program included Bach's prelude to Cantata XXIX, for strings and organ; a nocturne by Fauré and a gavotte by Monsigny, both for strings; Franck's "Panis Angelicus" for soprano, and his exceedingly beautiful quintet for piano and strings.

### MINERVA DICKERMAN PLEASURES.

Minerva Dickerman, a pianist from the studio of Heinrich Gebhard, was heard in an interesting recital last Sunday at the Tuileries. Her program contained numbers from Liszt, Chopin, MacDowell, Debussy and Cyril Scott; and, for two pianos (Mr. Gebhard at the second piano), concertos by Rimsky-Korsakoff and Grieg.

Miss Dickerman reflected the renowned ability of her coach throughout the concert, as far as technic is concerned. She is an extremely "pianistic" player, playing with great fluency and ease, and always very musical. It was very evident that she gave great pleasure to her large audience by her musically brilliant performance.

### ZABELLE PANOSIAN PLEASURES IN OPERATIC CONCERT.

Zabelle Panosian, the gifted Armenian coloratura soprano, excited the admiration of a large crowd of listeners at Jordan Hall last Thursday evening, when she appeared as the "star" of an operatic concert in costume given by members of the Dueheana School of Opera. Assisted by Rulon Robison, an excellent tenor who has been appearing under the direction of A. H. Handley, and Charles Kallman, baritone, Mme. Panosian was heard to good advantage in scenes from "Rigoletto" and in the mad scene from "Lucia." Mme. Panosian is an artistic singer and has a fine soprano voice of generous range and more than ordinary flexibility. She obtains admirable vocal effects by her beautiful phrasing and emotional interpretations, and it is not surprising to hear of Mme. Panosian's successes during her recent tour for the benefit of Armenian war sufferers. The balance of the program included scenes from "Faust," "Il Trovatore," "Carmen," "La Gioconda" and "Samson and Delilah," in which the following took part: Helen Flanagan and Helene Norwood, sopranos; Marion Morgan, mezzo-soprano; Beatrice Carter and



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Hilda Gavin, mezzo-contraltos; Jean Fosberg, contralto; Owen Hewitt and Rulon Robison, tenors; and Charles Kallman, baritone. They were assisted by J. J. Gilbert, flutist, and Minnie Stratton Watson, accompanist.

IRMA SEYDEL AND WILLIAM E. ZEUCH GIVE JOINT RECITAL.

Irma Seydel, the distinguished violinist, and William E. Zeuch, the well known organist, combined forces last Sunday for the thirty-third Sunday noon recital at the South Congregational Society (Unitarian), "Dr. Hale's Church." Besides opening the service with the canzonetta from Tchaikowsky's concerto, Miss Seydel gave fresh demonstrations of her great art in the adagio from the Brahms concerto, Dvorák's "Indian Lament" and Kreisler's "Liebeslied." Mr. Zeuch, who is generally regarded as one of the ablest organists in New England, was heard in the allegro maestoso from Maquarre's first symphony, the cantilene from Borodin's "Prince Igor," Wagner's "Ride of the Valkyries," and numbers from Matthews, Stoughton and Bonnet.

### CONSERVATORY NOTES.

A quartet in B flat major, for two violins, viola and cello, by Allan L. Langley, of Newport, R. I., an advanced student of the New England Conservatory of Music, was presented at a pupils' recital, Saturday afternoon, May 31, by Ramon Corpus, Nathalie Shute, John W. Dickinson and George A. Brown. Two songs by David Sequeira, the Nicaraguan composer, "Till I Wake" and "Japanese Love Song," were sung by Doris Little. Other numbers were the finale of Horatio Parker's suite in A for piano, violin and violoncello, Esther Corcoran, John D. Murray and Janette Fraser, and the scherzo of the Schumann trio in D minor, Naomi Bevard, Louise Bunker and George Brown.

An announcement of the fortieth annual reunion of the Alumni Association of the New England Conservatory of Music, which will take place at the conservatory Tuesday evening, June 24, has been mailed out.

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Oberlin, Ohio, May 13 (59th Annual Festival),  
Symphony Program—Sokoloff Conducting

Helen Stanley sang superbly, with lovely, rounded and opulent tone, and with full command of her vocal resources. Her success was emphatic and complete.—James Rogers in the Cleveland Plain Dealer.

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## THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, JUNE 12, 1919 No. 2046

Enter the musical diploma.

The price of everything is going up; up with the prices in music, then.

The Leeds (England) College of Music will celebrate its silver jubilee on June 18.

With Sousa and his band in the concert lists again one feels that the war really is over.

The press agents of prima donnas are hoping for another patriotic loan drive to make their business easier.

Verdi's "Falstaff," sung in English, was a big success recently in London. Well, Messrs. Campanini and Gatti-Casazza?

Nahan Franko and his orchestra are breaking attendance records at Willow Grove, near Philadelphia. Decoration Day saw 150,000 persons at the park, who constituted an outdoor audience for the Franko conducting.

Chicago also is to have a series of concerts arranged by the Central Concert Company, of Detroit, an organization that is extending its activities to a number of Middle Western cities. The Chicago concerts will number eight.

Kreisler will make his first reappearance before a metropolitan public, in a Boston recital on October 19, and a week later he is scheduled for his New York concert, the first here since his retirement for war reasons. The Kreisler season is booked solidly.

Hardly less interesting than the famous Strauss interview which the MUSICAL COURIER published several weeks ago, is the interview with Felix Weingartner in this issue. It was given very recently in Berlin to César Searchinger, the special European correspondent of the MUSICAL COURIER. The political points of the interview are as interesting and important as the musical. Weingartner says that, like nearly all the Germans, he was deceived into supporting the war aims of the former German Government.

It would be interesting to know how many American communities were first interested in good concerts through the medium of an Elman appearance years ago. Records will show how many towns, which previously never had engaged a great artist, were eager to hear the youthful violin prodigy with the prodigious reputation; and when Elman visited them, proving that he was not only a youthful prodigy but a magnificent artist as well, it gave an impetus to concert-giving in these localities which perhaps no other single agency could have done. It speaks well, too, for him, that not

only have other great artists followed in his footsteps into these towns, but also that he himself has been called upon to return to them repeatedly.

The Boston Transcript hints strongly that Montaux, the new conductor of its orchestra, will do Wagner music at his symphony concerts, "thus aligning them on this score along with every other similar series of concerts in the United States and England."

The best evidence we have seen that the war is over is that special cable to the New York Times—copyrighted at that—printed Monday morning of this week telling all about how Toscanini, at Turin, got mad at a mistake made by a second violin and after whacking him over the head with the baton, let him have one in the eye with nature's weapon. Six months ago this would not have received a line even on a Monday morning, when something over a column was devoted to an absorbing news article on dahlias as a favorite flower.

Another story of the distress of a well known musician comes from Copenhagen, where Vera Stepanoff, the pianist and Leschetizky disciple, has taken refuge after enduring terrible suffering in Russia. She is entirely without means and any one desiring to send relief financially can do so by forwarding the money to Mme. Stepanoff herself, care of Törge Fog, Westend 18th, Copenhagen, Denmark; or to her American friends, Elizabeth McCrea, 6562 Winthrop avenue, Chicago, and Miss C. R. Larmer, 1252 North State street, Chicago.

On the initiative of a group of the concert managers of New York, plans have been prepared for the erection of a musical center in the metropolis on a large scale. The building or buildings—two of them, closely connected with one another—will include an auditorium for concerts seating over 4,000 people, a smaller concert hall for about 1,200, an opera house with a capacity of 1,800, and a very large roof garden for summer music. It is understood that ample financial backing has been secured and that the proper site for the building is now being sought. Plans will be announced in detail shortly.

Can it be that there is some trouble in the New York Symphony Orchestra, or is it merely that other organizations are in a position to offer better terms and longer contracts to the musicians? Victor Kolar, Mr. Damrosch's assistant conductor, has gone to Detroit to accept a similar position there, and the following soloists of the orchestra have resigned to become members of the New York Chamber Music Society: Gustave Langenus, first clarinet; Henri de Buscher, first oboe; Ugo Savolini, first bassoon; Joseph Franzel, first horn; Scipione Guidi, assistant concert master; and Emil Mix, assistant double bass player.

With next week's issue the MUSICAL COURIER will resume the splendid series of "Lessons on Piano Masterpieces" by Professor Alberto Jonás, the opening numbers of which, on Bach and Beethoven, attracted so much attention when they appeared in this paper last spring. The coming lesson, which will be published in four parts, treats of Wolfgang Amadeus Mozart. The first three parts are devoted to the story of his life, and the final one to Professor Jonás' searching and illuminative analyses of the favorite sonata in A major. The four parts will appear in the issues of June 19, June 26, July 3 and July 10.

More opera in English will be given by the Society of American Singers next season, beginning October 13 at the Park Theater, under the management of William Wade Hinshaw. Among the artists engaged are Lucy Gates, Maggie Teyte, Ruth Miller, Blanche Duffield, Kate Condon, William Danforth, Frank Moulan, Craig Campbell, Francis MacLennan, Bertram Peacock, John Quine, Henri Scott, and others equally well known. The conductors are to be Richard Hageman and John McGhie, with Harry Gilbert as assistant. Twenty operas will be given in twenty weeks, the repertoire to be chosen from this list: "Shamus O'Brien," "Falka," "El Capitan," "Tales of Hoffmann," "Boccaccio," "Madame Butterfly," "Bohème," "Mikado," "Yeoman of the Guard," "Gondoliers," "Princess Ida," "Iolanthe," "Ivanhoe," "Faust," "Romeo and Juliette," "Chimes of Normandy," "La Mascotte," "Geisha," "Le Jongleur de Notre Dame," "Robin Hood," "The Fencing Master," "Serenade," "Fortune Teller," "Thais," "Lakmé," "Merry Wives of Windsor," "Mignon," "Impresario," "Bastien and Bastienne," "Il Seraglio,"

"Carmen," "Maid Mistress," "Pagliacci," "Cavalleria," "Dorothy," and "Barber of Bagdad."

Paris had a visit recently from the English Royal Artillery Band and its concert at the Trocadero drew a big and enthusiastic audience. One of the numbers most applauded by the mixed French and English hearers was Percy Grainger's "Shepherd's Hey."

Oscar Wilde said that "Modern memoirs are generally written by people who have either entirely lost their memories, or have never done anything worth remembering." He might have made the same remark about several new musical works we heard last season.

Another bill for a National Conservatory—and a Ministry of Fine Arts—is before Congress, introduced by Senator Fletcher, of Florida. The measure has been referred to the committee on education and labor, where the other National Conservatory bill (the Donovan) now is reposing.

It is an interesting and noteworthy thing that the Zoellner Quartet is doing in its home city, Los Angeles—giving ten chamber music concerts in ten consecutive weeks. Still more interesting is the voluntary financial support which it has received as a result of three concerts given in Los Angeles during April and the early part of May. So pleased with these concerts were various music lovers of the coast city, that they voluntarily guaranteed the present series. This certainly speaks well for the musical taste and enterprise of the community, which supports chamber music in such a whole hearted way.

New Orleans is following the example of other cities and stirring up civic interest in its struggling symphony orchestra, by striving to interest the support of merchants, corporations, and business associations. Over 1,000 new season memberships at five dollars have been secured and the drive in that direction will be continued throughout the summer and early autumn. The orchestra has been invited by the Elks' Lodge to give its concerts rent free in the new hall of that organization. Josephine A. Stewart, the president, and Robert Hayne Tarrant, secretary-treasurer, are two of the most active workers in the new progressive movement of the New Orleans Orchestra. That city is cultured and wealthy enough to maintain a symphonic body as representative as those in other large communities and win for itself the same high standing in real musical appreciation as it enjoyed so long as a supporter of grand opera. The fact that the interest in the latter form of tonal art began to languish in New Orleans several years ago after a century or so of success may be the sign that the city now is ripe for the infinitely higher musical enjoyment of the symphonic masterpieces.

How painfully polite the Frenchmen of the seventeenth century must have been! They actually complained about the barbarity of a Spanish Army which attacked the French Army without giving a warning serenade on the violin. The Prince of Condé, says Anthony Hamilton in his "Memoirs of Count Grammont,"

—who was covered with glory, and elated with the campaigns of Rocroy, Norlinguen, and Fribourg, to insult both the place and the governor, ordered the trenches to be mounted at noonday by his own regiment, at the head of which marched four-and-twenty fiddlers, as if it had been to a wedding. Night approaching, we were all in high spirits. Our violins were playing soft airs, and we were comfortably regaling ourselves. God knows how we were joking about the poor governor and his fortifications, both of which we promised ourselves to take in less than twenty-four hours.

But the treacherous Spaniards did not return the musical compliment. Instead of promenading with four-and-twenty fiddlers, they suddenly began to fight. There was a "discharge of cannon and musketry," and by a vigorous attack the Spaniards drove the Frenchmen off and filled up their trenches. The Prince of Condé and his army were completely disgusted with the rude Spaniards for their barbaric method of beating French armies. Lerida was saved and the Spanish governor, Gregorio Brice, was praised for his bold strategy in winning the war without a violin. Voltaire says, in his "Age of Louis XIV," that it was customary in Spain to begin a fight to the music of violins. This fight without a fiddle was waged in 1647. Needless to say, no band of four-and-twenty fiddlers was conspicuous during the recent war in France and Belgium.



# VARIATIONS

By the Editor-in-Chief.

## Sounds from Across the Sea

In a band competition held not long ago somewhere in the occupied German territory, the first prize went to the band of the 77th F. A., U. S. A., led by Oscar Hatch Hawley, former Minneapolis and Cincinnati representative of the MUSICAL COURIER. The program of the winning organization included three marches by the bandmaster.

Mr. Hawley, in the intervals between training and leading his prize band, writes us some interesting letters, and one of the recent ones contained these passages:

As to our present melody ballads—which are justly becoming popular with singers and the public—did it ever occur to you that this is an early manifestation of the fact that we are settling down to a more or less stable basis of national music? When our singers get the idea that music which appeals to the masses must have some elements of strength in it they have made an enormous artistic gain for themselves, and have really shown that they have grown up to American music and not slid down to it.

Why did "Over There" become such an enormously popular song? I wish you would let me know. It has none of the elements of rag time, it has the simplest melody that man could devise, its harmonic structure is even less complicated than that of the Fifth symphony. But it went over big and Feist's \$25,000 investment must have brought as big returns as some of the original shareholders in the Ford Jitney Works.

You know it seems as if a certain long haired foreign pianist ought to be ashamed of himself to think that he had been playing in public in America for over twenty-five years and in all that time had played compositions by only three American composers. Furthermore, he has played in all those twenty-five years only about a baker's dozen pieces by living composers.

Heard "Freischütz" at the Coblenz Stadt Theater the other evening for 5.50 marks—best seat in the house—that's about 75 cents American money. It was a dandy performance.

The other day we came across some Tschaikowsky correspondence in which he calls Saint-Saëns a superficial and overrated composer, a singularly narrow visioned opinion for such an intelligent and eclectic mind as that of the greatest Russian composer. Singularly enough, the day we chanced upon the Tschaikowsky estimate, along came the attached, from Oscar the Hawley:

Why knock Saint-Saëns? If a man is to be judged by his works it seems to me that Saint-Saëns is going to rank pretty high in the final round up. Do you not find his violin concerto in B minor programmed as often as the Mendelssohn, or the Bruch G minor? His piano concerto in G minor has been played to death—and why? In the hands of a Godowsky or Busoni it seems to me to be fully equal to the Liszt E flat, the MacDowell D minor, or any of that class. And his concerto for cello is ranked with Dvořák's as supreme for that instrument. Saint-Saëns has been one of the most prolific of composers. Music in all forms has flowed from his pen in a steady stream for over sixty years. His "Samson and Delilah" is equal to the "Elijah" as a dramatic oratorio, and it is certainly not excelled by "Parsifal" as an opera. I think we have not had nearly enough Saint-Saëns music. We could stand a lot more of it without getting surfeited. At least that's the way it seems to me.

In the eyes of most of the moderns, Saint-Saëns' cardinal crime is that he has the unfailing habit of writing melody and setting it so as to please the ear. They consider "Phaeton," "Omphale's Spinning Wheel" and the ballet music from "Samson" cheap and unimportant because they are tuneful and have attractive harmonies and fetching rhythms. The marvelous finish of Saint-Saëns' workmanship is called "fatal facility" and his unerring mastery of style is dubbed imitateness. His stupid detractors are unable to appreciate the wit, the intellect, the culture, the finesse of Saint-Saëns' musical writing. His constant lyricism fools them. He is the Heine of composers and that is why his contemporaries underestimate him.

## Remembering the Minnesingers

"How can I keep my children interested in music through the summer, when they are not taking lessons?" inquires an anxious mother.

Let them play operatic enigmas and guess at these identities:

### SHE COMES FROM SALT LAKE.

1. Something not fastened.
2. Next to the last letter of the alphabet.
3. Her family name is the plural of something at the entrance of a country garden.

### HE IS A GREAT SCARPIA.

1. Short term for Scotchman.
2. Something one sees with.

### SHE WAS BEAUTIFUL IN "LORELEY."

1. Her first name is the same as that of the heroine in "Anna Karenina."
2. What epileptics have.
3. A personal pronoun.

## HAVE YOU HEARD MISCHA?

1. The initial of our name.
2. The opposite of woman.

## HER SOUTHERN TOUR WAS A SUCCESS.

1. The fifth month of the year
2. Greatest of Russian czars.
3. The opposite of daughter.

## AMERICANS CAN PLAY VIOLIN.

1. A kind of whirlpool in a river.
2. A color.

## ARE IMPRESARIOS PEOPLE?

1. Where soldiers are housed.
2. The first letter of the alphabet.
3. A fool (only he isn't).

## THE PRIDE OF THE STANDEES.

1. A motor vehicle.
2. The twenty-first letter of the alphabet.
3. What seamstresses do.

## SWEET MARIE IN SWEDISH SONGS.

1. The orb that gives light.
2. To give cards at poker
3. The ninth letter of the alphabet.
4. A plural pronoun.

## WILLIAM THORNER PLEASE WRITE.

1. To propel a rowboat.
2. The abbreviation of South America.
3. The abbreviation of upon.
4. What happens to a popular prima donna's dates

## YOU'LL NEVER GUESS THIS—

1. She sings "Thais" and "Pelleas and Melisande."

## —OR THIS.

1. She sings "Madame Butterfly" and acts in the movies.

To any one, young or old, sending in the first set of correct answers to these formidable puzzles, we shall present our seat for the first performance of "Parsifal" at the Metropolitan next winter.

## Us Declineth

Unto us has come the attached—presumably from a lady Quaker:

Station O, Tenth and Columbia avenues,  
Philadelphia, Pa., May 28, 1919.

DEAR FRIEND—I would like so much to have thee set some of my songs to music and am enclosing "Blessed Saviour" for thy consideration, and please let me know thy decision as soon as possible. If thee does not use it please return the MS. so that I may send it elsewhere; but I very much hope thee will use it and that I shall hear from thee soon.

With best wishes, I am

Thine truly,

MARTHE SHEPARD LIPPINCOTT.

## That's What

A German lived in old Carlstadt,  
And with a neighbor had a spadt;  
He hardly knows where he is adt,  
Because his neighbor knocked him fladt.

—N. Y. Morning Telegraph.

That stupid German of Carlstadt,  
Whose neighbor wisely knocked him fladt,  
Deserved exactly what he got,  
Because his town is called Carlstadt.

## Variationettes

A music critic lives near the house bombed last week in New York. Could the bomber have made a mistake in the address?

\*\*\*

Our Zanzibar representative cables that his government has just sent a commission to America to start propaganda here for the Zanzibar composers.

\*\*\*

If you know any more appealing or better made modern cello composition than Henry K. Hadley's "Concerstueck" we would like to make its acquaintance.

\*\*\*

"The cello is so like the human voice." And it was Herman Sandby who said it only last week.

\*\*\*

We trust the composers are not overlooking their opportunities of writing anthems and other national songs for the many new States formed recently and threatening to form in the near future

\*\*\*

The pictures of Kolchak look exactly like those of Serge Rachmaninoff, that other Russian hero.

\*\*\*

Our recent Rimsky-Stravinsky mistake seems to have started something. Here is no less a person than the nearly always accurate Philip Hale allowing his pen to slip and alluding to Stravinsky as the conductor of the New York Philharmonic, when he meant Stransky, of course.

\*\*\*

Doctor Kunwald was not interned for refusing to play "The Star Spangled Banner," as some news-

papers say. He never refused to play it, so the Cincinnati Orchestra officials will corroborate, and in fact he did play it at every concert under his baton, even before the United States went to war. Whatever Doctor Kunwald's offense may have been it had nothing to do with music.

\*\*\*

A summer resort is a place in which the guests resort to almost anything in order to keep the amateur soprano away from the piano.

\*\*\*

Heywood Brown is authority for the statement that in most American musical comedies the costumer gets more money than the librettist. Alas, we know.

\*\*\*

An optimist is a person who hopes that Puccini's "Suor Angelica" will be revived next season.

\*\*\*

Whom the opera composers would favor with the leading coloratura aria they first make mad.

\*\*\*

Paderewski says there were no pogroms in Poland, and Pilsudski says there were. Here is theme and countertheme for a new fugue by Paderewski.

\*\*\*

The Evening Mail (June 3, 1919) prints an article called "Why a Duck Can't Sing." Don't trouble to read it. The reasons given are the same that make singing impossible for a donkey, a crocodile, a lion, an armadillo, and a springbok.

\*\*\*

Clarence Lucas wishes to know whether a sea song could properly be described as a Nep-tune? We do not know. It all depends upon the sound waves. Of course, if it is a bark-arolle it must be written in mari-time.

\*\*\*

We had not the heart to say anything in the preceding paragraph about a coral.

\*\*\*

"Never were people more interested in 'airs' than they are now," P. J. interrupted us to telephone.

\*\*\*

By the way, a suggestion to prima donnas eager for startling publicity: Why not go as a passenger on one of the forthcoming transoceanic "hops"?

\*\*\*

It is true that the dove of peace is cooing, but it coos as if it had adenoids.—Chicago Daily News.

\*\*\*

Upon reflection one decides that the so-called "grand" style of Meyerbeer was not so very grand after all.

\*\*\*

One of the prettiest illustrations of the saying that often "the wish is father to the thought," is afforded by Mary Garden when she writes articles and gives out interviews to the effect that opera in the ordinary sense is obsolete and lyric singing in the theater is not as important as "the expression of emotional conflict."

\*\*\*

All hail to the Rev. William Burgess, of Chicago, who aired his opinions last week at the Atlantic City Conference of Social Work. "The modern stage," says the Rev., "is set for hell. The stage reeks with moral filth and sensual exhibits which might make devils blush. Art, music, beauty, gross and grotesque ugliness, are woven into scandalous revels, libels upon the name of dance or ballet. No hug step or wriggling monstrosity is too strong for the stage of so-called burlesque or vaudeville. The chief attraction of this class of shows and of many of the more expensive theaters, is a display of semi-nudeness employed chiefly as setting for improper song, dialogue or action." The arraignment is so definite and complete that one is hardly at a loss to guess where the Rev. has been spending his evenings and how minutely he conducted his researches.

\*\*\*

B. L. T. Chicagotribunes that the sacred music played atop the local church spire by the trombone choir (at West Salem, Ill.) was delivered from an ideal location.

\*\*\*

Also in the Chicago Tribune is Frederick Donaghey's description of John McCormack's singing at the Evanston festival, of what the different Mr. Donaghey calls "a brogueless bill," in which McCormack "reverted to the type of singer he preferred to be in the days ere 'Mother Machree' and the like." Mr. Donaghey adds:

And he was again, when he sang Mozart and Handel,

a matchless and persuasive attorney for the sheer loveliness which they translated into tone.

To know how to sing is to be able to sing anywhere; and McCormack was as delightful of dictum in the Gym as in the Auditorium, where the acoustics are better than in any other opera house in the world. I stood by the rear wall while he went through the delectable legato of the Händel; and the very punctuation of his phrasing came clear and clean to the ear.

The way an orchestral player of our acquaintance keeps track of the seasons: Autumn, rehearsals; winter, grand opera; spring, music festivals; summer, outdoor concerts.

The American music student is discovering that the American music teacher knows something about music, is able to impart that knowledge, does so without foreign fuss or lingo, and charges infinitely less for the process than used to be the case in Europe.

W. Perceval-Monger says some sensible things in the Morning Telegraph about the unsensible schools of dancing whose young and diaphanously draped pupils do their terpsichorean exercises in the fields and on front lawns and backwoods. W. P.-M. asks pithily:

Was it the intention of Beethoven that a young girl, or more often a girl not at all young, should stand on one leg in the middle of a grass field, draped in a piece of cheesecloth, holding aloft an imitation porcelain pot, and call herself "The Fifth Symphony of Beethoven"? We really hope not.

Huneker believes that novelists work better when they are born wealthy, while poets are inspired by starvation. Poverty does not agree with a certain order of genius, he says, and opera composers should be moneyed, while symphonists must be without a bank account. We remember a play—even though the title escapes us—by Sudermann in which that satirical author presents a novelist who was always complaining that material cares kept him from doing his best work and his sordid surroundings hampered his imagination. Finally he marries a rich wife and lives in luxury. The last act finds him in his magnificently appointed studio, attired in a silk dressing gown, and seated before a marvelous huge mahogany table, with a perfecto in his mouth and a quart of champagne at his elbow. He gnaws at a gold mounted pen, furrows his brows, and is ready for his long awaited inspiration. He then discovers that he is utterly unable to write.

Criminals are jailed for bad records; many singers get highly paid for theirs.

While discussing jail, let us express sorrow for Louis Veronach, a violinist, who, the daily papers tell us, was arrested here last week charged with making \$100,000 by selling a "money machine." Veronach exhibited to his trusting victims a device into which he fed plain white paper that turned into crisp new banknotes upon the mere turning of a handle. Of course the machine was stuffed with the money for the demonstration. We feel that somehow the musical profession has lost a picturesque and promising personality in the resourceful Louis.

Community singing is making brothers and sisters of us all even if we do not show it in our social and business life.

Music is democratic. Many a time we have seen an opera singer treat a mere musician as an equal.

While the musical managers were holding their convention in New York last week all the artists felt like Germany during the Peace Conference.

Crop reports from the conservatories show that this season's supply of young Godowskys, Ysaies and Melbas has not been lessened by the recent frost of war.

Willy—Are you going to the Stadium concerts?  
Nilly—What do they have there?  
Willy—An al fresco orchestra.  
Nilly—Is an al fresco anything like a marimba?

When "Tristan and Isolde" goes into the movies of course the first reel will concern itself with the terrific drink of the loving pair.

And, by the way, suppose the prohibition grannies ordain that the draught at the end of the opening act of "Tristan" be non-intoxicating?

Imagine the "Tristan" music written to 2-75 love.

Wagner sounding like Meyerbeer!

LEONARD LIEBLING.

## IGNORANT HOSTILITY

Hostility to instruction is one of the most common failings of the ordinary mind. The average man does not like to be instructed. It offends his dignity to feel that he is at all inferior to the instructor. No doubt that feeling is partly caused by the obvious desire of the instructor to be taken for an educated and superior man. But this hostility to instruction is an enemy to learning. It prevents many a student from getting the full benefit of his lessons because it is mostly the result of vanity and ignorance. Ignorance, of course, is at the bottom of the trouble. Ignorance causes the prejudices among different gangs of boys in the same city as well as among the nations of the world. No one is ever so positive in the belief of foreign nation's depravity and decadence as the man who has never lived outside of his own country. His hostility to instruction is great. He believes so thoroughly in the superior intelligence, energy and morality of those who were fortunate enough to be born under the flag of his particular country that he sometimes passes his entire life in blissful ignorance of the merits of foreign music and science. He never even learns that he needs to learn.

Needless to say two such men representing each a different country must almost of necessity be hostile to each other. The more of such kind of men there are in a country the more liable is that country to get involved in war. The history of music is full of quarrels caused by jealousy and the hostility of ignorance. What was the musical warfare between Handel and Bononcini but an unnecessary display of ignorant hostility? There is no clash between the musical works of those two composers. Gluck and Piccinni had a perfectly senseless musical war in Paris just about the time of the American Revolution. Both men were famous and experienced composers for the stage and their styles were quite unlike. Why then was there so much hostility? Paisiello is said to have regarded every rival with jealous dislike. His friends in Rome broke up the performance of Rossini's "Barber of Seville" merely because Paisiello had composed an opera on the same subject. Was that exhibition of ignorant hostility of any service?

Did the insensate hostility to Wagner help the composer to make melody? We cannot now understand the hostility to Bononcini and Handel, to Piccinni and Gluck, to Rossini, to Schumann, to Liszt, to Brahms, to Wagner. Yet we are just as likely to be hostile to a new composer as any of our predecessors were to the great masters a few years ago. We have as much of the hostility of ignorance in our mental equipment as our fathers had. We think we know it all and can recognize a great composer without difficulty. Wait and see how the music historians of the future will blame us and our times for the scandalous neglect of — well, —perhaps we had better let the future writers supply the names. We are too ignorant and prejudiced to be sure of the great composers in 1991.

## PHILADELPHIA, TAKE NOTICE!

Recently when the municipal authorities of Manchester, England, refused permission to the Hallé Orchestra to give a Pension Fund concert on Sunday, because the affair was not a benefit for some church purpose, the Manchester Guardian wrote scathingly: "There are misguided persons who support such wrong actions as this in the supposed interest of churches and chapels. They take an unenviable responsibility in pitting those interests, even indirectly, against the interests of human sympathy and kindness." Philadelphia, take notice.

## A NEW BOITO LIBRETTO DISCOVERED

Among the papers left by the late Arrigo Boito there was found a completed two act libretto, the story being a comedy of Venice. The Boito executors have turned it over for setting to the composer Riccardo Pick-Mangiagalli, whose ballet, "The Magic Carillon," was a great success at the last La Scala (Milan) season.

## BRADFORD MILLS CRACKS A GOOD ONE

Bradford Mills, speaking at the conference of the newly organized National Concert Managers' Association, made the laugh hit of the day when, with entire unconsciousness of the pun until after it was uttered, he remarked that "the New York managers are the crux of the situation."

## KICKING BACK MUSICALLY

Diogenes Laertius, the ancient Greek biographer, relates that when an ass got angry with a certain man and kicked him, the man got angry with the ass and kicked it in return.

We rather like that kind of action. Surely a man has as much right to kick an ass as the ass has to kick the man. It would be preposterous to give the animal more freedom of action than the man was permitted to have.

To draw a useful moral from the ancient tale, we may use the Aesopian method of fable. The ass, in fact, is our familiar friend the music critic. If he sees fit to swing his horny hoof and kick an artist on the concert platform the artist has fully as much right to swing his booted end and kick the critic. Why not? We often wonder why some of the absolutely perfect musical artists will permit the lowly animal of the donkey persuasion to kick them with columns of advice and abuse. We think the artists ought to reply to the critic and drive him under cover. People who take no interest at all in music might linger long and lovingly to see an injured soprano walk up to an elderly critic and kick him, even if the kicks were of the kind of punishment described by a small boy in our neighborhood. He said that mother's thrashing did not hurt, but gave mother a good deal of wholesome exercise.

Criticising the critic cannot hurt the critic. Critics are made of sterner stuff. The musical artist is the one who suffers most when the kicks begin to fly. He ought to practise kicking, nevertheless, for he cannot know when he may be called on to defend himself. The columns of the MUSICAL COURIER are open to the correspondent who will write us a readable and interesting article on the necessity for kicking, how often to kick, where to kick, and how much force is required. The subject is a little out of the beaten track of journalism but need not be dull reading if properly written up.

## A RUNE OF JUNE

It is the month of June,  
The month of leaves and roses,  
When pleasant sights salute the eyes  
And pleasant scents the noses.

N. P. Willis, the once popular and now neglected New York poet of seventy-five years ago wrote the verse we quote to make interesting a dull paragraph. We also feel the urge of poetic inspiration in the balmy zephyrs of the June electric fan which propels the dust of Fifth avenue upon our scanty locks while we write:

June is the month of blushing brides,  
And several births and deaths besides.

For instance, Schumann was born June 2, 1810; Charpentier (25), 1860; Puccini (22), 1858; Grieg (15), 1843; Elgar (2), 1857; Glinka (2), 1803; Gounod (17), 1818; Nicolai (9), 1811; Reinecke (23), 1824; H. R. Shelley (8), 1858; Strauss (11), 1864. In June too died: Raff (25), 1882; Bizet (3), 1875; Weber (5), 1826; Johann Strauss (3), 1899; Rimsky-Korsakoff (22), 1908. June, in fact, has acted throughout its entire career just about as much like a month as any other space of time we ever knew.

June is the month that rhymes with moon  
In common sorrows which perish soon  
Because they lack the kind of tune  
That music lovers call a boon.

## AN ALL-BRITISH ORCHESTRA

It is proposed to form in Toronto, Canada, a "big, all-British orchestra. Dr. A. S. Vogt, of the famous Mendelssohn Choir, is one of the sponsors of the movement, which plans to have an English conductor at the head of the orchestra with only British and Canadian musicians forming its personnel. This is very laudable, considered from a purely national standpoint and perhaps it is a good example for America to follow, but on the other hand, as the British are our military and economic allies, why should they shut us out or why should we shut them out, in musical matters? It does not seem to be quite a fair deal. The United States always has maintained an open field in its orchestras (with the exception of necessary restrictions during wartime) and will continue to do so in the future, we hope.

## MARINUZZI PREPARING NEW OPERA

Gino Marinuzzi, to be principal conductor of the Chicago Opera next season, is at work on a new opera, the book of which is by Gioacchino Forzano. Walter Mocchi, who gave the first production of Marinuzzi's "Jaquerie" at Buenos Aires last summer, has now purchased the exclusive rights to that opera.



## I SEE THAT—

F. X. Arens conducts his annual vocal course in Portland, Ore., in September.

Hepzibah E. Kendrick is again in New York.

Christine Langenhan will not sing a song just because it is "pretty."

Four leading artists give their opinions of William Reddick's new songs.

"Think, Love, of Me" was written in thirty minutes.

Carlo Liten is engaging prominent artists for his season at the Lenox Little Theater in December.

Florence Macbeth had to sing "Home, Sweet Home" to satisfy home folks at her Mankato recital.

Emma Roberts sang to a sold out house with the Choral Society in Hagerstown, Md.

Levitzi is booked for Memphis, Tenn., season 1920-21. It is rumored that the Boston and Philadelphia orchestra choruses are to combine.

There will be a 15 per cent. increase on Philadelphia Orchestra tickets next year.

F. W. Blanchard has resigned as manager of the Los Angeles Symphony Orchestra.

Florence Hinkle has had an active concert season.

Idelle Patterson will again sing at the Orlando Festival next year.

The Granberry Piano School is always willing to co-operate with graduates.

Thomas J. Kelley is busy lecturing and teaching.

Guglielmo Caruson recently removed his New York studio to 305 West Seventy-first street.

Anne Faulkner Oberndorfer will prepare the programs of music study for the General Federation of Women's Clubs next season.

Riccardo Stracciari is recovering from an operation.

Dr. Ernst Kunwald has been released from Fort Oglethorpe.

Lucy Gates' season consisted of eighty-four dates.

Sixteen States were represented at the Bethlehem Bach Festival.

"The Merry Widow" will be produced at the New York Cort Theater, beginning June 16.

Arthur Middleton was called the ace of baritones by a Chicago critic.

Vera Stepanoff is in want.

The San Carlo Opera exceeded its advance estimated receipts by \$100,000.

Another bill for a National Conservatory of Music is before Congress.

The Central Concert Company will give eight concerts in Chicago.

Harriet Bacon MacDonald's Chicago normal teachers' class in the Dunning system begins July 1.

"Co-operation in Musical Education" is the subject of the meeting of the M. T. N. A. in Philadelphia.

Sasha Votichenko has a remarkable museum-studio.

Ridgewood, N. J., is to have a recital series.

The Payne-Randolph-Benham Trio have been playing only classical music while with the Y. M. C. A. abroad.

Gilbert Gabriel is married.

Eleanor Spencer will return to America in the fall.

Harold Morris says the number of Americans who are doing things is astounding.

Titta Ruffo is at his best in "Hamlet."

Operatic novelties continue to be reported from various German opera houses.

The Matinee Musical Club of Philadelphia offers a prize of \$100 for a cantata for women's chorus.

The Loeb prize of \$1,000 at the Institute of Musical Art was won by Winter Haines Watts.

G. Schirmer will issue three new songs by John Prindle Scott.

An organization has been formed to supply managers with singers who have had experience in grand and comic opera.

Maurice La Farge is to teach in Columbus next September.

Lucille Lawrence learned the leading female role in "Chenier" within forty-eight hours of its assignment.

Frederick H. Haywood gave Bridgeport a demonstration of his voice culture course.

Cecil Fanning is to sing with Schumann-Heink in "Elijah."

Samuel Gardner will not be with the Elshuco Trio next season.

M. K. Powell tells how to teach children music through games.

Baker's "Biographical Dictionary of Musicians" has been revised by Alfred Remy.

Poems by Mabel Livingston have been set to music by Mana-Zucca.

Paul Althouse had a request for "Heart of a Rose" at his second concert in Austin in a month.

Robert Hayne Tarrant, New Orleans impresario, is spending two weeks in New York.

Frieda Hempel celebrated her first wedding anniversary on June 8.

Kathryn Lee will sing at Willow Grove Park.

Augusta Cottlow is to tour the South.

Aurore La Croix will give her Aeolian Hall recital October 17.

The Boston Music Company has issued five pieces for violin and piano by Gaylord Yost.

The Orchestra of the Royal Academy of Saint Cecilia, Rome, will tour the United States.

Laurence A. Lambert is to open his own musical bureau in Portland, Ore.

Josef Lhevinne will arrive in America in September.

Dr. Karl Muck is soon to be deported.

Another Spanish opera company formed.

Augusta Cottlow signs with Duo-Art.

Eleventh Chicago North Shore Festival draws large attendance.

Gallo's Gilbert and Sullivan Opera Company wins new laurels during final Boston week.

Gatti-Casazza sails for Europe.

Minnie Tracey has moved to new quarters in Cincinnati.

"Falstaff," in English, being sung successfully in London.

Berlin opera audiences deaf to "Death Verdict."

National Concert Managers' Association organize in New York.

## ELEVENTH CHICAGO NORTH SHORE FESTIVAL DRAWS OVERFLOW AUDIENCE AT EACH PERFORMANCE

McCormack Wins New Triumphs in Oratorio—Garrison a Sensation—Werrenrath, Rose Gannon, Van Gordon, Hinkle, Hackett, Witherspoon Additional Stars—Minneapolis Symphony a Big Asset

Evanston, Ill., June 10, 1919.

The eleventh Chicago North Shore Music Festival took place at the Paten Gymnasium, Northwestern University, Friday evening, May 30, Saturday afternoon, May 31, and Monday, Wednesday and Thursday, June 2, 4 and 5. Notwithstanding the hot weather, the large gymnasium was practically packed at each concert, and words of praise are again due that astute business manager, Carl D. Kinsey, whose various undertakings have all met with invariable response by the public, which knows that Mr. Kinsey secures always the best talent available and that the galaxy engaged on this occasion was no exception to the general rule.

Before going into minute detail as to the various programs, it may be stated that the gymnasium was beautifully decorated with flags of the Allied nations, besides some service bunting bearing gold stars. The festivities were opened auspiciously on Friday evening by Conductor Peter Lutkin, who directed the orchestra and audience in "The Star Spangled Banner," after which the chorus was heard in a "Song to Victory," by Percy E. Fletcher. The main number on the program was the Verdi Requiem, in which the soloists were Florence Hinkle, soprano; Rose Lutiger Gannon, contralto; Arthur Hackett, tenor, and Herbert Witherspoon, bass. There was a festival chorus of 600 singers and an a capella choir. The Minneapolis Symphony Orchestra again furnished the accompaniments this year.

Rose Lutiger Gannon, who distinguished herself when heard in the same work with the Chicago Grand Opera Association, sang admirably and added much to her reputation. Better singing has seldom been heard in these surroundings. She won not only the plaudits of the audience, but the respect of the critics, all proclaiming her a star of the performance. Florence Hinkle, always a winner, gave of her best. The soprano part is a trying one in the Requiem, as it requires a voice of wide compass and dramatic style. She came out of the ordeal with flying colors. Arthur Hackett acquitted himself most satisfactorily in his part. Mr. Hackett is today one of the best tenors appearing before the American public. Herbert Witherspoon contended valiantly against a cold, and, by the dignity of his reading, shared the honors with his colleagues and won the favor of his listeners. The choristers were not at their best and very nearly came to grief in "The Day of Wrath," but Conductor Lutkin pulled them through, and in this he had the able assistance of the Minneapolis Orchestra.

## SATURDAY AFTERNOON: MABEL GARRISON, SOLOIST.

The second concert on Saturday afternoon brought Mabel Garrison as soloist, the children's chorus of 500 choristers, conducted by Osborne McConathy, and the Minneapolis Orchestra, directed by Emil Oberhoffer. The Minneapolis Orchestra played well the overture to "Mignon," after which girls from the public schools of Evanston and surrounding towns sang the waltz chorus from "Faust." This number is a trying one even for much older choristers, and the work proved too far advanced for such young people. It would be better to give a good presentation of an easy work than a poor presentation of a difficult one, and the waltz from "Faust" is far too difficult to be given by children learning music in grammar schools. Mr. McConathy, supervisor of schools in Evanston, should have known better than to try his young singers in that work. The boy choristers were a little better, though they found also the "Soldiers' Chorus" from "Faust" not to their liking, at least their singing warranted this conclusion. In Elgar's march, "Pomp and Circumstance," arranged as a patriotic marching song, the chorus was again mediocre. In patriotic songs, however, they came into their own. They sang beautifully "There's a Long, Long Trail," in which the audience joined in the chorus; likewise the Carpenter "Home Road," probably one of the most insignificant songs from the pen of this versatile and eminent American composer. In "Keep the Home Fires Burning" children and audience distinguished themselves again, also in the "Battle Hymn of the Republic." The children's work was concluded with the singing of Johnstone's "America's Message."

Mabel Garrison, always well liked in this part of the country, sang the "Charming Bird," from "The Pearl of Brazil"; "Norwegian Echo Song," by Thrane; Siemons's "Baby," and the Lemaire-Pasternack "You Dance, Marquise," after which the singer was recalled innumerable times, and finally consented to give an extra, choosing "Dixie" as her encore. Again at the conclusion of this number another outburst of plaudits necessitated the repetition of "You Dance, Marquise." The triumph of the young artist was in every way deserved.

Emil Oberhoffer, besides conducting the overture to "Mignon," to which reference has already been made, delighted his hearers by a most interesting reading of characteristic dances from the Tchaikowsky "Nut Cracker" suite. Special mention must be made of the first performance in this country of Garnett's "A Forest Rondo," well sung by the children's chorus. Mrs. Garnett, a resident of Evanston, has written many songs, and her cantata surely ranks as one of her best outputs. It was well received, and at its conclusion the authoress was called to the rostrum to bow her acknowledgement to warm applause.

## MONDAY EVENING: ARTISTS' NIGHT.

The third concert, known as Artists' Night, brought John McCormack as soloist, who on this occasion made his first bow before an Evanston audience. The favorite tenor, who first won his reputation as a popular singer of Irish ballads, has long been recognized as an expert singer of the classics, and he lived up to that reputation by a truly remarkable reading of "My Treasure," from Mozart's "Don Giovanni," and in "Deeper and Deeper

Still" and "Waft Her, Angels," from Handel's "Jephtha." In Franck's "The Procession," Rachmaninoff's "When Night Descends" and Saint-Saens' "The Star," Mr. McCormack was equally successful. To dwell at this time on this singer's transcendent art would be commonplace. In splendid form, he gave unalloyed joy to the 4,500 admirers that crowded the hall and gave him a royal reception. Besides supplying good accompaniments in several of the numbers, the Minneapolis Orchestra, under the guidance of Emil Oberhoffer, gave an excellent account of itself in the Beethoven fifth, in Debussy's "The Afternoon of a Faun," Tchaikowsky's "Theme and Variations" and De Greef's "Three Flemish Folksongs." The orchestra from the Northwest has been the official orchestra of the festival for the last few years, and its coming is always looked forward to with the expectation of good support for soloists and choristers, as well as finished readings of the symphonies and other orchestral numbers. As to its leader, Emil Oberhoffer's magnetism and personality, besides his musicianship and deep knowledge of the scores yearly add luster to these festivities. Again the Artists' Night well deserved that appellation.

## WEDNESDAY EVENING.

For the fourth concert of the North Shore Festival on Wednesday evening, June 4, the management threw a trump card in presenting "The Dream of Gerontius," with John McCormack singing the leading part. The other two soloists were Cyrena Van Gordon, in the part of the Guardian Angel, and Reinald Werrenrath, in the double role of the Priest and the Angel of Agony. John McCormack in concert, made his debut here as an oratorio singer, and the interest manifested in this event was marked, as an oversold house was on hand. A most conscientious artist, he had no doubt taken great pains in studying the difficult and trying part. He is an oratorio singer par excellence, and it is to be hoped that he will devote hereafter much of his time to the singing of oratorios, as with such an artist oratorios which today are not popular with American audiences are bound to become so. To rhapsodize over this tenor's wonderful delivery of the text is an easy and agreeable task. His diction is perfection and his enunciation so clear that not one word of the tenor part was missed throughout the performance, which is indeed remarkable. Although in concert or recital McCormack gets more applause, his success was nevertheless phenomenal and his singing was the talk of the town. By the singing of Gerontius in Evanston, McCormack added new glory to himself as an all around artist.

The baritone role in the "Dream of Gerontius" gave few opportunities to Reinald Werrenrath, who nevertheless made each one count so much as to make his audience regret that Elgar had given so little attention to the role of the Priest and the Angel of Agony. Werrenrath is another of those gifted Americans who know how to sing English so that it can be understood, a rarity among American singers. Cyrena Van Gordon, Junoesque in appearance, gave a most satisfactory account of herself as the Guardian Angel. Miss Van Gordon, however, left much to be desired, as not more than half of the words enunciated by her were understandable.

Peter Christian Lutkin directed the performance, and it must be said truly that, although the veteran dean of the Northwestern School of Music has better control over his forces this year than heretofore, he allowed his choristers to run away from him on more than one occasion. The choristers, as well as the a capella choir, also sang off pitch several times, and this was most regrettable, as generally the attacks were precise and shadings excellent. It would afford much pleasure to the writer to praise Dean Lutkin instead of always criticising his own and his choir's work, but the duty of a critic is to relate what he hears, and even Dean Lutkin himself must know that what is stated herewith is true. His choir sang faultily and praise would be out of place in this instance. Before the singing of the oratorio, Emil Oberhoffer conducted well his tired corps of the Northwest in Franck's symphony in D minor.

## "VICTORY NIGHT," THURSDAY.

The fifth and last concert, known as "Victory Night," June 5, had long been anticipated, inasmuch as on this occasion Rosa Ponselle, soprano of the Metropolitan, was to make her first bow in this part of the country, since graduating from the two-a-day to one of the best known of singers. On the program also was another favorite singer, Paul Althouse, and then two novelties were listed—one by Dean Lutkin, and the other by Arne Oldberg, a composer who, although hailing from Ohio, has long been claimed as an Evanstonian, teaching music in Evanston for many years.

Herbert's "American Fantasy" opened "Victory Night" auspiciously at the gymnasium. Then after a tempest of plaudits, Paul Althouse appeared and the spontaneous reception given this artist must have left no doubt in his mind as to his popularity. At the conclusion of his first selection, "Celeste Aida," he was acclaimed to the echo and had to respond with an encore, singing as an extra, "Women Are Fickle," from Verdi's "Rigoletto."

Rosa Ponselle was heard in the "Bird Song," from "Pagliacci" and in "Suicide," from "La Gioconda," besides several encores, for two of which she played her own accompaniments at the piano. Although her selections and especially her encores did not exactly fit such an important event as the Evanston Festival, given in one of the most sophisticated college towns in the country, she scored nevertheless a huge success. The possessor of a voice of unrivaled quality, mellow, rich in color, powerful and especially well used, Miss Ponselle, besides, has had the advantage of appearing in vaudeville and her enunciation is as good as that of John McCormack, and certainly no bet-

(Continued on page 27.)

## OHIO MUSICIANS CONVENE WITH BRILLIANT RESULTS

Concerts, Conferences and Speeches of a Notably High Order—Famous Composers and Soloists in Attendance

Akron, Ohio, June 8, 1919.—"The best music teachers' convention ever held in Ohio" is the endorsement of Ella May Smith, of Columbus. "One of the best music teachers' conventions held in the United States" is the comment of Thomas J. Kelly, of the Cincinnati Conservatory of Music.

These and similar remarks proved the sincere and hearty admiration of the delegates to the annual convention of the Ohio Music Teachers' Convention held in Akron, Ohio, June 3, 4, 5 and 6. Professor Kelly, of Cincinnati, stated that the tremendous influence of the convention on the cities of Ohio could hardly be calculated. "The programs were so inspirational, the sessions and conferences so thorough and complete, and the entertainers so excellent that the convention has been one of the most successful and helpful I have ever attended," he said.

Cecil Fanning, baritone, whose program was one of the features, expressed his praise of the convention and of the president, Katherine Bruot, of Akron, whose executive ability and thorough planning made the affair such a success. The attendance totalled about 1,500.

### OPENING SESSIONS IMPRESSIVE.

The sessions opened Tuesday morning at the First Baptist Church. E. E. Workman, president of the Akron Chamber of Commerce, delivered the address of welcome, to which Katherine Bruot, president of the association, responded.

The headline features for the convention were Cecil Fanning, baritone, of New York; Edna De Lima, formerly of the Vienna Opera; the Cleveland Symphony Orchestra; Henry Burleigh, the negro baritone and composer, in his "Negro Spirituals"; Marshal Bartholomew, director of the music bureau of the National War Council, who told of his war time experiences in music; Horace Whitehouse, organist, from Ohio Wesleyan University; and Vera Barstow, violinist, of New York. There were numerous other artists of big reputation who appeared on the morning and afternoon programs. These sessions were held at the First Baptist Church and were devoted to the various department conferences. The evening concerts were held at the Akron armory.

Tuesday evening's program included Cecil Fanning, Edna De Lima, Vera Barstow, and the Akron Tuesday Musical Club Chorus. Cecil Fanning was in good voice. His first group included an air from "Orfeo," Monteverdi, and an air from "Herodiade," Massenet; his second group included three little songs by Grieg, one by Rachmaninoff, and "March Call," written for Mr. Fanning by Francesco De Leone, an Akron composer. He was accompanied by Edna Paine Fennimore, of Columbus. Miss De Lima's choice of songs was good. In "Un Bel Di," from "Madame Butterfly," her voice, which is entirely operatic, was heard to best advantage. Her second group was simpler. Vera Barstow delighted the audience. She is one of the most winsome artists on the American stage today. Slim and beautiful, her personal charm is compelling, her playing is infinitely appealing and her interpretations are complete and interesting. The Tuesday Musical Club Chorus of Akron, conducted by Earle G. Killen, gave two numbers. The chorus was pronounced a well organized and nicely balanced musical organization.

### VERA BARSTOW,

Violinist.

Photo by Savoy Studios

(Below) Grade school orchestras and glee clubs of Akron which took part in the program of the public school conference at the O. M. T. C.

### BANQUETING AND ORATORY.

Wednesday evening a banquet was held at the Portage Hotel. It was attended by 250 delegates and Akron members. Lieutenant Marshal Bartholomew was the principal speaker of the evening. He spoke of music in war activities. "At the outbreak of the world war, music was entirely discounted by military authorities. Before the close of the war, it was recognized as one of the most potent factors in military life, and was encouraged and arranged for in all camps, hospitals and even at the front," he said. He spoke of the massed singing of the soldiers and of the community sings in New York. He read extracts from his note book which had been carried across the ocean nine times, and across Russia, Siberia, Germany, France and England. Lieutenant Bartholomew has been in the service two years and is still serving the army.

C. W. Seiberling, of Akron, was toastmaster of the evening and was in his happiest vein. A toast to Professor Nathan Glover, the founder of the Ohio Music Teachers' Association, by Cecil Fanning, was the cause of a spontaneous demonstration in honor of the venerable founder, now over eighty years of age. Dignified in the extreme as to appearance, a man who is most precise in his English, the professor, who was quite evidently delighted by his ovation, convulsed the audience by arising at the repeated calls of "Speech, speech," and answering in his most dignified manner, but with a twinkle in his eye, "Nothing doing." Nikoli Sokoloff, conductor of the Cleveland Symphony Orchestra, gave a talk on "The Modern Attitude of the Orchestra Towards the Community."

### MORE INTERESTING CONCERTS.

On Thursday evening, Henry Burleigh, the noted negro composer and baritone, gave a program of his "Negro Spirituals." He was assisted by the Akron Jubilee Chorus, an organization numbering about 100 colored people. James R. Jackson is director, and Claudia Coleman acted as accompanist. Akron's colored people had been included in the ticket sale, and many were present on this evening. The concert proved very enjoyable.

### CLEVELAND SYMPHONY PLAYS.

Friday evening the convention closed with a concert by the Cleveland Symphony Orchestra. This orchestra is just completing its first season and has truly accomplished wonders in this length of time. It is not too much to prophecy that the Cleveland Orchestra will become one of the leading symphony orchestras of the country. Sokoloff, the conductor, is a fiery genius, with a power of management that brings every instrument in the orchestra into perfect line. The personnel includes excellent musicians. Louis Edlin and Maurice L. Spitalny, violinists,

played a movement from Bach, and Victor De Gomez gave a cello solo by Max Bruch.

The conferences were all unusually well planned and broad in their scope. The voice conference, held Tuesday afternoon, was in charge of Thomas Kelly, of the Cincinnati Conservatory of Music. William Strassner, of Canton, spoke on "Modern Methods in Voice Culture"; Rita Elandi, of Cleveland, spoke on "The Earlier Musical Education of the Child," and Earle G. Killen, of Akron, also gave a talk. The program included Mrs. Nathan Dawson, mezzo-contralto, of Columbus, accompanied by Jane Myers Anderson, of Akron; an address by Ella May Smith, a noted teacher of Columbus; an address by Mrs. David Allen Campbell, a representative of the National Federation of Music Clubs, and a recital by Helen Joy Masters, contralto, of Toledo; Ralph Warren Soule, tenor, of Granville; Rowena Rosedale, pianist, of Fostoria, with Karl Eschman accompanying.

### PUBLIC SCHOOL, ORGAN AND VIOLIN.

On Wednesday evening the public school conference was held under the direction of Nellie Glover, director of singing in the Akron schools. The West High School Orchestra, the Central High School Girls' Glee Club and the South High School Boys' Glee Club all had places on the program. The work of the South High glee clubs and orchestra under the direction of Mabel Todd was especially praised. Talks by Dr. H. V. Hotchkiss, superintendent of the Akron schools; Walter H. Aiken, of Cleveland; Powell Jones, of Cleveland, and Hubertine Wilke, of Boston, Mass., added to the interest and variety of the session. The address by Osborne McConathy, director of the department of public school and community music in Northwestern University, Evanston, Ill., was a notable feature of the Wednesday morning program.

The public school session continued in the afternoon of Wednesday. The Henry School Boys' Glee Club, the Howe School Orchestra, the Miller School Orchestra, and the Girls' Glee Clubs of Howe, Samuel Findley, Jennings and Bowen schools gave selections. B. F. Stuber, director of violin in the public schools of Akron, gave an address. At 3:30 the organ recital of Horace M. Whitehouse, director of music at Ohio Wesleyan University, was given at the beautiful Trinity Lutheran Church. The organ recital was one of the best features of the convention. Mr. Whitehouse is an artist of rare ability. He played a distinguished program in a masterly way. James H. Rogers, of Cleveland, the noted composer, gave an address on "American Organ Music" preceding the recital.

The violin conference, with Lynell Reed, of Toledo, as chairman, was held Thursday morning. A recital by Charlotte De Muth Williams, of Oberlin, was much appreciated. An address by B. F. Stuber, of Akron, and a recital by Mrs. George Clark, contralto, of Canton, and J. Cameron McLean, baritone, of Akron, were well given. Mrs. Clark displayed an excellent voice. The Ohio Federation of Women's Clubs met during the morning.

### COMPOSERS AND PIANISTS TO THE FRONT.

Thursday afternoon, the Ohio composers conference was held, conducted by Francesco De Leone, of Akron. A program by Mrs. F. A. Seiberling, Akron, contralto; Virginia Pinner, soprano, of Akron; William Strassner, baritone, Canton; Cecil Fanning, baritone, Columbus; Sterling Spaulding, pianist, Cleveland, and Francesco De Leone, pianist, included compositions of Ohio composers, among whom were James H. Rogers and Wilson Smith, of Cleveland; C. S. Burnham, of Cincinnati; Oley Speaks, Columbus, and Francesco De Leone, Akron. Two of these—"The Red Rose Is Sighing" (C. S. Burnham) and "A Love Note" (Rogers) were dedicated to Mrs. F. A. Seiberling, of Akron. The recital of Lillian Wiesike, so-

### VERA WATSON

DOWNING,  
Violinist.

(Below) Group of officers, directors, entertainers and visiting delegates.

(Center, at top) first row, right to left: Cecil Fanning, baritone, New York; Katherine Bruot, president, Akron; Edna De Lima, soprano, New York; Lucretia Biery Jones, accompanist, Columbus; Prof. Edward L. Glover, Akron, founder. Second row: Thomas J. Kelly, Cincinnati Conservatory of Music; Mrs. T. A. Seiberling, Akron, director; Edna Paine Fennimore, Columbus, pianist; Nellie Glover, secretary, Akron. Top row: Ella May Smith, Columbus, director; B. F. Stuber, director, Akron; Walter Aiken, director, Cincinnati; Francesco De Leone, vice-president, Akron; William Strassner, baritone, Canton.

NELLIE GLOVER,  
Secretary.

KATHERINE BRUOT,  
President.

PHOTOGRAPHED AT THE AKRON (OHIO) FESTIVAL.



prano, of Oxford, and Mrs. Wilber K. Treat, pianist, of Akron, concluded the program for the afternoon. From 4 to 6:30 Mrs. F. A. Seiberling threw open her beautiful home, Stan Hywet Hall, entertaining the visiting members.

Friday morning was given over to the piano conference under Mrs. Stillman Kelley, of Oxford and Cincinnati. She gave an address, and others on the program were Francis McElwee McFarland, of New York, Nellie McFadden, of Mount Vernon, Alexander Henneman, of the Art Publication Society of St. Louis. Lieutenant Edward Collins, pianist, of Chicago, gave a very splendid recital and the César Franck sonata was played by Charlotte De Muth Williams, violinist, of Oberlin, and Nathan Fryer, pianist, of Cleveland.

The afternoon was devoted to a conference on community music, conducted by Earle Killeen, community music director of Akron. "Putting the Tune in Opportunity" was the subject of his address. Katherine Locke, noted lecturer, of Youngstown, spoke on "The Great American Anthem." Mrs. J. Edward Good, reader of Akron, gave a program accompanied by Albert Peters (Cleveland) at the piano. A joint recital by Mr. McQuay, baritone, of Cleveland, and Frank Carnahan, of Chicago, concluded the program. The rest of the afternoon was given to closing business.

#### COMMITTEES FOR MUSIC MEETINGS.

Local Advisory Board—Prof. H. V. Hotchkiss, superintendent of Akron public schools; Prof. M. L. Glover, founder of O. M. T. A.; Vincent Stevens, secretary of Akron Chamber of Commerce.

Hospitality and Entertainment—Mrs. F. A. Seiberling, chairman; Mesdames G. M. Stadelman, Horace Houser, Louis Wolfe, H. E. Raymond, Frank Goelting, D. S. Bowman, C. W. Seiberling, Ferdinand Shumacher, H. Evan Williams, Josephine Howland, Claire Appm, Charles Hower, Helen Wolfe.

Reception—Mrs. Vincent Stevens, chairman; Mesdames Earle Killeen, W. H. Collins, J. F. Allen, E. E. Critz, J. Edmund Good, Julius W. Croft, J. S. Millard, H. L. Dorman, E. H. Lowenhaupt, C. A. Stowers, S. M. Lenz, L. S. Eichelberger, J. B. Sieber, Francisco De Leone, E. A. Hinebaugh, D. K. Paige, Virginia Pinner, N. O. Mather, E. A. Weeks, Wood, W. S. Bixby, D. A. Webster, C. W. Lombard, Grace Henry, Roberta Huber, Rena Wills.

Information—Ella C. Bigelow, chairman; Mesdames J. E. McCanna, Belle Luxmore, George Harter, Lee Kanager, Ida Sielyman, Mary Dice, Salome Wetterholt, Katherine McMullen, Gertrude Pettijohn.

Membership—Clara Leindler, chairman; Mesdames McGarry Stowe, H. L. Dorman, E. H. Lowenhaupt, Nina Huber, Harriet Looker.

Ushers—Hermine Deneke, chairman; Mesdames B. A. Ober, E. M. Hahn, Donna Foune, Bertha Wilson, Mjonerra Schuber, Florence Kreighbaum, Mable Daling.

Publicity—Josephine Vandergrift, chairman; Nellie Curtiss, Ethylene Mather, Elizabeth Pitkin.

Banquet—Julia Croft, chairman; Mesdames J. B. Seiber, E. E. Critz, B. A. Ober, McGanz Stowe, Marcus Greenwood.

Advertising—Virginia Rinner.

Hall—Levi Bachtel, chairman; T. S. Eichelberger, E. H. Lowenhaupt, H. L. Dorman, Ted Richards, Clifford Wilson, I. H. Roberts, George Ginther, William Shelley, F. E. Fuller, Mr. Leeds, Mr. Manges, Mr. Bradford.

Accompanists—Mesdames W. H. Collins, Jane Myers Anderson, Mable Murphey, Maude Maxon.

#### Austin, Tex., Audience Requests

##### Althouse to Sing "Heart of a Rose"

Austin, Tex., June 1, 1919.—Paul Althouse, tenor of the Metropolitan Opera Company, who made such a splendid impression here at his first concert on May 5 that he was immediately re-engaged for a second one on May 30, again broke all records. The concert had to be given in the Junior High School because the theater was too small and there was a sold out house in the bargain! In his usual fine voice, the singer was heard in a program which comprised numbers by Puccini, Burleigh, Foster, O'Hara, Cadman, Duparc, Mason, Fourdrain James Stephenson and Grey. There were several charming encores one of which was requested by the audience, "When You Look in the Heart of a Rose," Methven. This number seemed to win special favor and was warmly applauded as rendered so exquisitely by Mr. Althouse. R. S.

#### Los Angeles Wants Ten More Zoellner Dates

The members of the Zoellner Quartet, on completion of their 1919 season, during which time some sixty concerts were played, returned to Los Angeles, where they have a very beautiful home. After a short rest, a series of three concerts were given in April and May. These recitals aroused so much enthusiasm that a certain number of chamber music devotees came together, guaranteeing the financial success of a series of ten concerts by the Zoellner Quartet, all to be given in ten weeks. The first concert took place on May 23.

The auditorium of the Ebell Club houses these chamber music evenings, which are distinct successes in every way. Los Angeles is to be congratulated on recognizing such a fine organization as the Zoellner Quartet and on giving it such liberal support, which is most unusual in the annals of chamber music.

#### Aurore La Croix's Lucky Number

Aurore La Croix, the gifted young pianist, after a most gratifying season, has hustled away to the country for a real rest, which will prepare her for the splendid season before her. Believing in lucky numbers—hers being seventeen since her first New York recital, which proved a very brilliant debut took place on October 17 of the season just ended. Miss La Croix has selected the same date for her première Aeolian Hall recital of the 1919-20 season.

#### Lhevinne Coming in September

Loudon Charlton, who is to manage the American tour of Josef Lhevinne, the Russian pianist, next winter, tells the MUSICAL COURIER that, contrary to the announcement which appeared in this paper last week to the effect that Mr. Lhevinne would reach this country within a few weeks, he does not expect the arrival of Mr. Lhevinne before some time in September.

#### Unclaimed Letter

A letter addressed to Celie Ellis is being held for claimant at the MUSICAL COURIER office, 437 Fifth avenue, New York. Any information tending to place it in the proper hands will be appreciated.

#### CHRISTINE LANGENHAN

##### ARRIVES, UNANNOUNCED.

##### IN LOS ANGELES

Noted Dramatic Soprano Charmed with Kindliness of Westerners—Her Ideas of the Kind of Preparation Singers Need

Los Angeles, Cal., June 4, 1919.—At the very first meeting with Miss Langenhan one is so impressed by her sincerity and seriousness of purpose that it is easy to understand how she has made such a success in the short time that she has been singing in this country.

Only two years before the public, and yet she has made a name for herself from east to west and from north to south. Fresh from a highly successful concert tour which extended from Georgia and other Southern points to Portland, Ore., glowing accounts of her splendid triumphs follow her and more engagements await her. When asked about her performances, whether she liked best to sing in opera or in concert, she hesitated ever so slightly, and one could see that the great possibilities for her very evident dramatic ability which opera could give her, drew her powerfully, and she spoke feelingly of Aida and Santuzza, and then in the loveliest way she spoke of her concert work. "When I sing in concert," she said, "I am just myself, and I must make my audience feel joy, sorrow, happiness, the gloom of winter, the gladness of spring—all the emotions—and I must depend upon myself alone to make them experience these feelings."

Speaking of the choice of songs, Miss Langenhan said: "I will not sing a song just because it is pretty." And the wealth of meaning she put in the word "pretty" made one realize how expressive she can be. "A song must have musical value and appeal to my whole being," she added, and from this the great singer drifted easily to her ideas of musical education, and all the time she gave out such a feeling of sincerity that one could readily imagine what a student she is.

Miss Langenhan feels that too many singers are lacking in musicianship, and she smiled in appreciation when the writer said that the expression "musicians and singers" was not a flattering way of speaking, but it was unfor-



CHRISTINE LANGENHAN.  
Dramatic soprano.

tunately too often a tone differentiation. Then, in her earnest way, the soprano resumed: "When I get my ideas in form I shall tell you more of what I think of musical education, of the need for harmony and counterpoint, of knowledge of the piano and languages." The Southland makes Miss Langenhan think of the South of France, and she is evidently a nature lover, for the flowers and orange groves fascinate her. She has not yet sung for us, and she thinks every one so kind and friendly, but if she charms her audiences here as she won the correspondent, she will find more than friendliness; she will find appreciation, and enthusiasm, and love, and she will want to come again and again. J. W.

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## CHICAGO PHILHARMONIC ORCHESTRA, ARTHUR DUNHAM, CONDUCTOR, ENDS ITS SEASON

Mendelssohn Club and Artists' Association Holds Annual Elections—A Sister of Mercy Becomes Doctor of Music at Chicago Musical College—Ballantine Bureau in New Offices—Studio and School Notes

Chicago, Ill., June 7, 1919.—The Philharmonic Orchestra, under the direction of Arthur Dunham, gave the last concert of its spring season at the Studebaker last Sunday afternoon. The program included the overture to Weber's "Oberon," Goldmark's "Country Wedding" symphony, Saint-Saëns' symphonic poem, "Phaeton"; Tchaikovsky's waltz from "The Nutcracker" suite, and Herbert's Irish rhapsody. As stated previously, the Philharmonic Orchestra is here to stay, as since its inception over a year ago it has made many friends among the music lovers and laymen. The last program was probably the best rendered this season by this orchestra—now a well balanced body of players.

Bettina Freeman sang an aria from "Ernani" and one from "Aida" in true operatic fashion. Miss Freeman is the possessor of a large voice. She met with a certain success. The Philharmonic Orchestra will give a fall series, starting in October.

### LOUISE ST. JOHN WESTERVELT NOTES.

The following Louise St. John Westervelt pupils are constantly active and continually reflecting much credit on their able mentor: Grace Wynn is back from her season as head of the vocal department at the South Dakota State College. Miss Wynn was accepted for overseas work for the Y. M. C. A., had orders to sail, and was given leave of absence from the college. Orders came from General Pershing just the day before she was to have sailed that there were no more to go abroad, so Miss Wynn will go back, re-engaged for next season at the South Dakota State College. Martha Cook, soprano, left last Saturday night for a concert tour in Canada. Charlotte Bergh, coloratura, has signed a contract with Alma Voedisch to be under her exclusive management for next year; some rather big things are pending for Miss Bergh. Ethel Edith Jones, mezzo-soprano, has filled the following

engagements during the past two months: Cohan's Grand; Kenwood Musical Club; St. Simon's Auxiliary; joint recital with Allen Spencer at the Indiana State Music Teachers' Association, Muncie; Waukegan, Ill.; Saturday night, May 31, in a private musicale; the following Sunday she sang at both services at the First Church of Christ, Scientist. On June 15 she will give a recital at the Columbia School of Music.

### CHICAGO MENDELSSOHN CLUB ELECTION.

The Chicago Mendelssohn Club, at its annual meeting and banquet at the Chicago Athletic Club, elected the following officers and directors for the ensuing year: President, Franklin F. Bradley; vice-president, Elmer J. Crabb; secretary, Blake H. Wilson; treasurer, John W. Williams; librarian, Elwood A. Emery; directors: Herbert M. Lautmann, Dr. Albert E. De Riemer, Frank H. Collins, Fred W. Frank, Clarence H. Nelson, Charles F. Champlin. Harrison M. Wild was reappointed conductor, and Harriet Martin Snow, business manager.

### THE KNUFFER STUDIOS.

The closing concert and commencement of the Knupper Studios will take place Wednesday evening, June 18, Fine Arts Recital Hall, tenth floor, Fine Arts Building. The regular school year will be followed by a summer session for pupils and professionals from June 23 to July 26. Teachers of all departments will be in attendance.

### ARTISTS' ASSOCIATION ELECTS NEW OFFICERS.

At the annual meeting of the Chicago Artists' Association, held in Assembly Hall, Fine Arts Building, the following officers and directors were elected for the ensuing year: President, George Nelson Holt; first vice-president, Rose Lutiger Gannon; second vice-president, Frederick Farrar; third vice-president, Mrs. Eric Delamarter; recording secretary, Mary Highsmith Lyding; corresponding secretary, Mrs. F. W. Meadows; treasurer, Mrs. Hiram Kadish; board of directors: Anna B. Ayers, Mrs. W. E. Babler, Ethel Benedict, Hugo Goodwin, Mabel Sharp Herdian, Elsa Holinger, Gustaf Holmquist, Hazel Huntley, Amy Keith Jones, William Lester, John B. Miller, Beulah Porter, Harriet Martin Snow, Ruth Simmons Worthington.

### AMERICAN CONSERVATORY NOTES.

The contest of young pianists for commencement playing, always one of the Conservatory events, attracted a full house and was as usual of high excellence. Movements from the following concertos were played by twelve contestants: Beethoven G major, Chopin E minor, Tchaikovsky B flat minor, Saint-Saëns F major, MacDowell A minor, and the Liszt Spanish rhapsody. Arne Oldberg, Rudolph Reuter and Maurice Rosenfeld were the adjudicators.

The Summer Normal Session of the American Conser-

vatory, which opens Monday, June 23, bids fair to record the largest attendance in the history of the Conservatory.

A public reception will be tendered at the auditorium parlors, Saturday afternoon, June 14, by the President and Mrs. Hattstaedt, to the graduating classes, the alumni, sororities, and the faculty of the American Conservatory.

At the various contests for prizes by students of the American Conservatory, the following were selected in the various departments: Elsie V. Schoenherr, piano, and Leone Kruse, voice, each won a free yearly scholarship; gold medals, (theory and composition), Marion Lychenheim, Jessie W. Kent, Gertrude Fehman, Bertha Neff, Edna Rosenberg; gold medals (piano), Elsie Schoenherr, Lena B. Weight, Geraldine Vance, Helen Gobble, Olga Seralis, Rose Rimmelman, Bernice Jelinek, Edith Dallam, Bertha Fitzek, Marie Brooks; (voice), Leone Kruse, John Sheehy, June Hall, Louise McDonald, Verna McCombs, John B. Ham; (violin), Samuel Frankel, John Weicher, Ruth Lewis, Henry Sopkin, Anne Coughlan; (normal work), Lorene Thames, Paula Janton; (public school music), Clara Belle Huffman, Carrie Briggs, Freda Reintz; (organ), Radie Britain.

The adjudicators for the above contests, all prominent musicians not connected with the American Conservatory, were: Jeanette Durno, Henry P. Eames, Walter Knupper, Arthur Grandquist; (singing), George Holt, Dana Clippinger, Herbert Miller, Mrs. W. S. Bracken, Shirley Gandell, James McDermid, Frank Parker; (violin), Richard Czerwony, Frederick Frederickson, Robert Ambrosius.

The thirty-third annual commencement concert and exercises of the American Conservatory will be held at the auditorium, Wednesday evening, June 18. The number of post-graduates, graduates and members of the teachers' certificate classes will exceed two hundred. An interesting program will be performed with the assistance of a large orchestra, all members of the Chicago Symphony Orchestra, under the direction of Adolf Weidig.

### MACBURNY STUDIOS RECITAL.

Kathryn Kyde, soprano, was the artist appearing in the MacBurny song recital series last Monday evening. This was Miss Kyde's second Chicago recital, her debut having been made in the MacBurny Studios last June. Those who were present at both occasions were delighted at the progress Miss Kyde has made in the past eleven months' study with Thomas N. MacBurny. She sang a group of three old English songs by Bishop and Horn, and numbers by Grieg, Seiler, Horsman, Stephens and the Bellini aria "Qui la voce."

### HARRIET BACON MACDONALD'S NORMAL CLASSES.

Harriet Bacon MacDonald, the prominent normal teacher of the Dunning system, will open her teachers' normal class in Chicago, a week earlier than scheduled, on July 1, for three weeks. Mrs. MacDonald, one of the most successful of the Dunning normal teachers, is just finishing with excellent results, a normal class in Tulsa, Okla.

### CHICAGO MUSICAL COLLEGE NOTES.

The Sisters of Mercy have been highly honored in the past week by having one of its most accomplished members, Sister Mary Lucille Mangan, the recipient of the greatest degree that can be conferred, namely, "Doctor of Music." Sister Mary Lucille is directress of St. Xavier's College of Music. The Chicago Musical College, where Sister Mary studied, together with her many friends and loyal pupils extend their sincere and hearty congratulations.

Irene Dunne, student of the vocal department, sang last week at a musicale given at the Cooper-Carleton Hotel. Rosemarie Pfaff, vocal student, was engaged as soloist at the concert given this Wednesday evening, by the Sinai Center Orchestra, Maurice Goldblatt, director.

The two grand pianos presented by the Mason & Hamlin and Cable piano companies for competition in the Chicago Musical College, will be presented to the winners at the college commencement concert and exercises in the auditorium, Thursday evening, June 19.

### MUSICAL NEWS ITEMS.

The Ballantine Bureau recently removed its offices from the Kimball Hall to suite 909, Lyon & Healy Building, where it possesses comfortable and commodious quarters and facilities to care for its largely increased volume of bookings. The business handled by the bureau involves musical artists, stage and platform entertainers, organizations and the effecting of organizations, in which direction it is achieving marked success.

Lemuel Kilby, baritone, gives this office quite an extended list of his engagements in the recital field during the season, accompanying which is a number of reviews of those already filled which speak volumes for his success.

The Scaff Opera School gave a pupils' recital at the Kimball Hall Studio, May 25, which was largely attended by musicians. Those acquiring themselves with credit were Helen Kollus, Jeannette Lucas, Mavis Roma, Alice

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Maslova, Arthur Boe, and Paul Smith. Miss Pound was at the piano.

Students of Oranne Truitt-Day furnished a program at the Lyceum Arts Conservatory, Tuesday evening, May 20. Fifteen students took part.

Loretta Ford, one of Edwin J. Gemmer's pupils, gave a recital at his studio with eleven of her pupils last week, which proved a very pleasing affair.

Hal Burr, bass, is here from Cleveland doing special work with his former teacher, Theodore S. Bergey. Mr. Burr is the bass in a quartet of which the popular contralto, Lila Robeson, of the Metropolitan Opera Company, is a member.

Lillian Thomas Johnston, soprano, and Addison Briscoe, pianist, of the Metropolitan Conservatory, will present their pupils in recital in Kimball Hall, the latter part of June.

The Glee Club of the Notre Dame University was heard in concert at Central Music Hall, Friday evening, June 6.

JEANNETTE COX.

### OLD AND NEW FRIENDS ATTEND MACBETH'S HOME TOWN CONCERT

Mankato, Minn., June 1, 1919.—After having had a most brilliant season both in opera and concert, Florence Macbeth, soprano of the Chicago Opera Association, visited this—her home town—on May 28, when she filled the Mankato Theater with old and new friends. In fact, every seat was filled and more seats were occupied on the stage. Surely



Photo by Daguerre

FLORENCE MACBETH,  
Soprano.

Miss Macbeth will not soon forget the enthusiastic welcome that was hers—nor shall her listeners forget the splendid program which she rendered in a thoroughly artistic manner—a program which came to its end all too soon. At the close, however, the audience still remained seated, demanding one encore after another. Among these were "Annie Laurie," "Comin' Through the Rye," "The Last Rose of Summer," and that ever beautiful song "Home, Sweet Home."

Miss Macbeth's operatic contributions included the polonaise from "Mignon," Thomas; "Caro Nome," from "Rigoletto," and the "Bell Song," from "Lakme"—all of which served admirably in the display of her facile technic and brilliant style. Hers is a voice of exceptional beauty, which is much enhanced by a splendid diction and purity of tonal delivery. In shorter songs she was equally as effective. Among the well liked numbers were Handel's "What Is Sweeter Than a New Blown Rose?" Grant Schaeffer's "Cuckoo Clock," MacFadyen's "If" and Vanderpool's lovely "Values."

E. L.

### CHICAGO NORTH SHORE FESTIVAL

(Continued from page 23.)

ter tribute can be paid to any one, as in that respect Mr. McCormack stands first. To graduate from vaudeville to the greatest opera house of the world and to accomplish in that house remarkable things, would alone stamp Miss Ponselle as a remarkable girl, yet since making her debut at the Metropolitan she has grown in her art, which she loves, she sang with great feeling and thrilled her auditors not only by the virtue of the organ itself, but also by her charming personality, and modest mien. Her singing will long live in the memory of those fortunate enough to have been on hand. With Mr. Althouse, later in the evening, Miss Ponselle was heard in the duet from "Madame Butterfly," which both artists sang admirably.

Lutkin's "A Hymn of Thanksgiving for Victory," which had its first performance with the assistance of the Minneapolis Orchestra and Mr. Althouse, proved a happy number to celebrate the victorious return of our soldier boys and gave an opportunity to Mr. Lutkin's chorus to retrieve itself from the bad impression made in some other work. In the "Hymn of Thanksgiving for Victory" the choristers came into their own. At the conclusion of the number the veteran Dean was presented with a huge bouquet of American beauties, a token of affection from his admirers, who by the way are legion in Evanston.

After the intermission Arne Oldberg made his appearance at the conductor's desk and gave the first performance of his "Festal Rhapsody," a work of merit, like all the other outputs from the pen of this prolific and able writer. Mr. Oldberg conducted his own composition especially well and it received a most favorable welcome from the audience. After being recalled to his desk, Mr.

Oldberg was also presented with the same kind of floral tributes as the one given to his predecessor at the desk. Dean Lutkin also conducted his choristers in Chadwick's "Land of Our Hearts," and the Hallelujah Chorus from "The Messiah" concluded the eleventh North Shore Music Festival.

Besides directing the Herbert "American Fantasy," and playing the piano part for the "Festal Rhapsody," Emil Oberhoffer gave a lucid reading of the MacDowell suite, op. 42. The brilliant conductor of the Minneapolis Orchestra has long endeared himself to the hearts of music lovers in Evanston and Chicago and they showed their appreciation by vociferous plaudits at the conclusion of the orchestral numbers. A bouquet, was also presented on the platform to Mr. Oberhoffer, which, with his customary tact, he held over the heads of his men, thus sharing with them the success of the performance. By doing so, Mr. Oberhoffer was most gracious, but not quite just, as his men did not play as if they were at their best and fell below the high mark reached a year or so ago.

RENE DEVRIES.

### Stracciari Recovering from Operation

Riccardo Stracciari recently underwent an operation at St. Raphael's Hospital, New Haven, the operating surgeon being Professor Verdi. The first of Stracciari's friends to call on him after the operation was his friend and erstwhile manager, M. H. Hanson, who was aware of the operation taking place and who was allowed by the professor to spend the afternoon with him. Mr. Hanson reports Mr. Stracciari to be in excellent condition after his serious operation.

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Nov. 9—Providence, R. I.  
Nov. 16—Brooklyn, N. Y.

Dec. 14—New York City  
Jan. 29—New York City  
Jan. 30—New York City

### With New York Symphony

Nov. 29—New York City  
Dec. 4—New York City

Jan. 20—Washington  
Jan. 21—Baltimore

Jan. 22—Philadelphia

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April 15—Winnipeg (Canada) Spring Festival

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Conducted Own Compositions

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April 30—Baltimore, Md.

May 17—Springfield (Mass.) Festival

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"COLONIAL SONG"

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Bethlehem, Pa., June 9, 1919.—Representative people from sixteen different states and from parts of Canada journeyed this year to Bethlehem, Pa., to be present at the fourteenth Bach Festival, which was held in the Packer Memorial Church of Lehigh University on June 6 and 7.

Since 1900, the date of the first Bach Festival, this choir has continued to attract national interest, until today it occupies a prominent position in American music, ranking

pre-ter and conductor of the Bethlehem Bach Choir, perhaps the significance of the choir might not have been of so much import. In the beginning, when Dr. Wolle conceived the idea of organizing a choir that should devote itself to the works of Johann Sebastian Bach, his idea was not favorably received in that the singers found Bach too difficult. They desired to sing in unison but not Bach. Dr. Wolle, true to his conviction that the difficulties of the Bach works could be mastered, remained firm. "Bach or nothing!" he used to reply to their protests. That stand, coupled with the personal inspiration of Dr. Wolle, soon converted his singers and the preparation for the first Bach Festival was undertaken. It did not take them long to see the utter foolishness of their own ideas. Dr. Wolle's method, in a good measure, helped to do away with these difficulties. Instead of starting from the beginning of a cantata, he would work on the most intricate stumbling block, repeating it until it fairly "soaked into the singers." His cheery words of encouragement spurred them on and when the particular passage had been mounted the singers went back to the easy part, which led up to the climax, and the rest came easily. All difficulties having disappeared, the reverence and beauty or the brightness and joyousness of the work gradually and unconsciously became absorbed.

All of the foregoing is written down merely to give those who know little of the actual early encounters with which Dr. Wolle met, an idea of what this famous man has accomplished.

### FIRST SESSION.

In the selection of this year's program, Dr. Wolle planned to have the fourteenth Bach Festival contain a peace note, in celebration of the recent cessation of the world war. The boys who gave up their lives in France were not forgotten, a beautiful cantata, "O Teach Me, Lord, My Days to Number," being given in memoriam.

"The Lord Is My Shepherd" opened the Friday afternoon session and was heard for the first time in Bethlehem, if not in America. A paraphrase of the Twenty-third Psalm, the magnificent work was given its premiere in 1731. Consisting of five stanzas, the first gives way to the soprano, the other voices singing the main theme; the contralto sings the second, which is of a singularly bright nature; the third, a dramatic recitative is conferred upon the bass and the fourth is a joyous piece of singing for the soprano and tenor.

### SOLOISTS.

The soloists of the first session were Mildred Faas, soprano; Emma Roberts, contralto; Nicholas Douty, tenor, and Lieutenant Charles Trowbridge Tittmann, bass. All the soloists had appeared at the Bach Festival before, the tenor having earned the distinction of having sung at all of the festivals.

Miss Roberts sang "To Living Waters, Bright and Green" beautifully. Mr. Tittmann disclosed a rich, sonorous voice in his solo, "And Though I Wander in Death's Dark Vale," while the duet was well sung by Miss Faas and Mr. Douty.

The second cantata, "I With My Cross Staff Gladly Wander," is a five part solo for bass and one of the finest Bach works. In the second movement, Bach's dramatic power is represented in the continuous playing of the cellos which indicate the rolling of the waves. The fourth part is a recitative, "With Girded Loins," a refrain which is introduced from the first part, accompanied by oboes

and English horns. The last part, "Come O Death" was sung unaccompanied by the choir. This rendition was masterly, the close being effectively hummed, which constituted an exquisite bit of work. Mr. Tittmann sang the solo parts with distinction.

"O Teach Me, Lord, My Days to Number" served as a lovely requiem in memory of the fallen heroes. Lehigh University's service flag contains 1,736 stars, forty-five being gold. This visible reminder made the singing of the cantata all the more significant. It opened with a grateful soprano solo which Miss Faas sang, revealing her sweet, clear voice to marked advantage. Then followed the short contralto solo, given with fine reverence by Miss Roberts. Mr. Douty's contribution was not only enjoyed because of his fine tenor voice but because of his splendid diction. "Be Welcome, Thou Great Angel," the second contralto solo, of lighter vein than the first, was again successfully given by Miss Roberts, whose rich voice and artistic employment of it must have satisfied each and every member of the congregation. Miss Faas in another solo was well received. The choral parts, given with tonal beauty and finish, furnished a worthy background for a short bass solo and a lovely choral part concluded

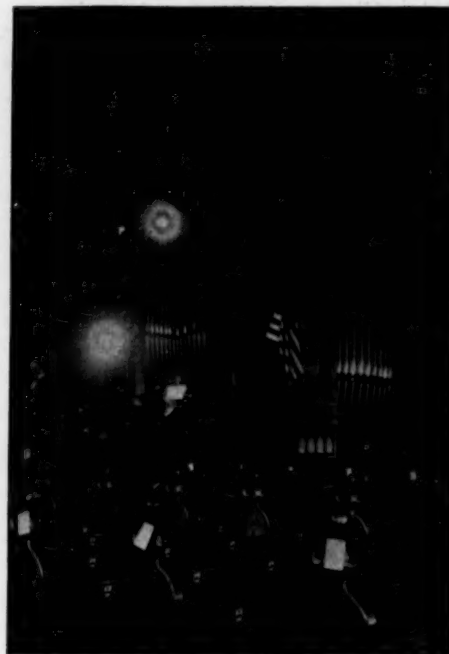


Bethlehem, from the Tower of Packer Memorial Church, where the festival was held. Part of the Steel Company's enormous plant may be seen in the background.

in standard with such organizations as the New York Philharmonic Society (with which the Bach Choir made a most impressive New York appearance last year), and the Handel and Haydn Society of Boston.

The choir this year seemed to have reached the highest mark on the scale of perfection, so far as the balance of the 250 singers is concerned. With one-third new members, some excellent tenor tonal quality has been added to the singing body, and the renditions at the four sessions of the two day festival were nothing less than overpowering. It seems inconceivable how such a body of amateurs can reflect, with their voices, that soul-inspiring and beautiful spirit of Bach into the innermost being of the thousands of eager music seekers that, after the first visit, are compelled to return annually. The impression created by these singers is of a lasting duration—a spiritual "nourishment," if the word may be permitted in this instance.

And yet, without Dr. J. Fred Wolle, the great Bach inter-



The interior of Packer Memorial Church where the annual Bach Festival sessions are held.

the work. In this cantata, T. Edgar Shields, at the organ, did some excellent playing.

"The Lord Is a Sun and Shield," the final number, was written for the Reformation Festival and was first performed in 1733 or 1735. In it the drums and trumpets play an important part in sounding the note of war, which is followed by a peaceful choral. The solo parts were satisfactorily sung by Miss Roberts and Mr. Tittmann, while the final duet between Miss Faas and Mr. Tittmann was splendidly interpreted.

### SECOND SESSION.

The soloists of the Friday evening session were: Emma Roberts, contralto; Nicholas Douty, tenor, and Lieutenant Tittmann, bass. The four cantatas presented included: "Bide With Us, for Eve Is Drawing Onward," "Thou Guide of Israel," "O, Light Everlasting" and a superb solo cantata for contralto, "Strike, O Strike, Long Looked For Hour," which was given its fourth performance at the Bach Festivals and which



Easter morning service of 1914 which was held in the old Moravian Cemetery. The Trombone Choir may be seen to the right in the center of the picture, the little group to left center being the singers. The three ministers are at the extreme left and surrounding the cemetery is the congregation. (Notice the flat tombstones.)



Easter morning service the following year. Despite the fact that there was a heavy snowfall, the night previous, a space was cleared in the center and the usual service was conducted, the Trombone Choir being an important feature. The choir is called upon to announce all the church festivals and is closely related to the Moravian Church.

### TROMBONE CHOIR ASSISTS AT EASTER SERVICE.





GROUP OF SOLOISTS.

Left to right: Charles Trowbridge Tittmann, bass; Emma Roberts, contralto; Mildred Paas, soprano, and Nicholas Douty, tenor—soloists of the two Friday sessions.

should have many more hearings. It is a magnificent piece of work, truly representative of the best in Bach. "Bide With Us," etc., may best be described in the words of Spitta—"The long drawn notes are heard through and above the tangled web of parts, as though distant voices were heard calling across a plain through the twilight." There is a downward motion of most of the parts intended to represent the coming of night. The opening choral part is followed by a choice contralto solo, which Miss Roberts sang in her usual intelligent manner, investing in it luscious tone and beauty of spiritual feeling. The bass part, beginning "Behold, Around Us," was well sung by Lieutenant Tittmann, and Mr. Douty came in for his part of the honors because of his very fine singing of the concluding tenor solo, which was followed by the choral, sung by the choir and congregation.

"Strike, O Strike, Long-Looked-For Hour" was made most impressive by the actual tolling of a bell. This solo cantata offered Miss Roberts, perhaps, her greatest opportunity, and she made the most of every phrase.

"Thou Guide of Israel," a sacred pastorella, exhibits a contrast of tenderness and gravity, grace and depth. The solo parts were entrusted to the bass and tenor. "O Light Everlasting" is scored for a full orchestra, including three trumpets and drums. The beautiful, long, opening chorus was handled skilfully, under Dr. Wolle's direction. The second part, a tenor solo accompanied by strings, was splendidly rendered by Mr. Douty, while Miss Roberts sang a beautiful solo in which she had the accompaniment of flutes and muted violins. The fourth stanza, a bass solo, led directly into the final one—a short but "meaningful" chorus—in which the congregation joined with full heartedness.

#### MASS IN B MINOR.

The only change in the soloists on Saturday was that Florence Hinkle and Merle Alcock were entrusted with the soprano and contralto parts respectively of the B Minor Mass, which was the offering. The "Kyrie" and "Gloria" were sung at the early afternoon session and "Credo" at the 4:30 o'clock session. The attendance on this occasion was even greater than the previous day, additional chairs having been placed in the choir room and elsewhere to provide seats for the overflow.

The work—Bach's masterpiece—was first sung by the Bethlehem Bach Choir on March 27, 1909, and has since been repeated at every festival. Yet, during the last season, the choir has studied and rehearsed the work with renewed interest. The rendition of the great masterpiece showed it, for according to "every yearers," never has the presentation been better than this year. It was overpowering! In fact, the Bach Choir's presentation of this mass in B minor is too well known, having been written about by renowned music critics throughout the country, to need further comment. All the beauty, depth and reverence of the "Kyrie" was skilfully brought out by Dr. Wolle and his earnest co-workers, the breath and jubilation of the "Gloria" inspiring those who heard it with thoughts of the higher things in life.

The soloists, each and every one, acquitted themselves in their individual solos. Miss Hinkle's beautiful soprano voice immediately won the favor of her hearers. Into her solo parts, she invested spiritual feeling and exquisite tonal clarity that made her work stand out at both sessions. An artist of oratorio fame, Miss Hinkle lived up to her established reputation.

Merle Alcock, who is also a favorite with oratorio audiences, distinguished herself, particularly in the "Agnus Dei," which was faultlessly rendered. Hers is a voice of exceptional warmth and beauty and she sang with an easy, flowing tone that attracted marked attention. As for Mr. Douty and Lieutenant Tittmann, they repeated their satisfactory vocalism of the previous day and strengthened their place as old members of the Bach Festival.

A word of commendation must be given to the orchestra, composed of selected members of the Philadelphia Orchestra, for its valuable support at the four sessions.

#### TROMBONE CHOIR.

One of the most interesting features of the Bach Festival is the Trombone Choir of the Moravian Church, which announces the opening of each session with selected chorales played in the tower of the Packer Memorial Church. At this year's festival fourteen of these trombonists, under the direction of Augustus H. Leibert, took part in the occasion.

According to Mr. Leibert, who has been playing the trombone for over fifty years, the records of the Bethle-

hem Trombone Choir go back as far as 1754, when the first set of "slides" were imported from Germany. "Up to that time," Mr. Leibert told the writer, "all kinds of other instruments were used, both wind and string, and especially the French horn. These were used at various occasions, in church as well as out in the harvest fields. When any building was being put up, along with the meal or during periods of rest, they usually had music. After the choir of trombones was organized, many experiences were passed through in the work of love and devotion for the church."

"One memorable event took place on Christmas of 1756. In November of 1755, the memorable In-

dian massacre of Gnadenhutzen (now Lehigh) took place so that everything was in a chaotic state and the people of Bethlehem had to be very careful. At 4 o'clock on Christmas morning the trombonists went up on the balcony of the Brethren's House (now the Colonial Hall of the Moravian Seminary), and joyously announced the Christ-

mas festival with several chorals, among them being "All My Heart This Night Rejoices." In the midst of this some hostile Indians were seen prowling among the woods on the hill to the west of Bethlehem on their way to the town, but when they heard the strains of music, so the story goes, they were frightened away because they took the music to be the "Great Spirit."

"When any notable visitor came to town in the olden days, such as George Washington or John Adams, the choir would generally welcome them from the top of the Brethren's House. The services of the Trombone Choir are now an important feature of the cornerstone laying and consecration of churches and other church buildings. The choir also announces the death of a member of the church and furnishes music for funeral processions, besides announcing certain festivals. That is how the idea came as regards performing at the famous Bach Festivals. On a recent Christmas and New Year, the choir was called to Philadelphia to play from the tower of Independence Hall, and in 1918 accompanied the Bach Choir to New York when it gave its Bach Festival at Carnegie Hall."

In connection with the last mentioned, Mr. Leibert said that he could not get used to the applause which the Trombone Choir got in New York, because it had never been the custom to applaud them in Bethlehem, it being considered almost sacrilegious!

#### FESTIVAL GREATER SUCCESS.

Even though there will be a deficit again this year, the amount is not expected to reach last year's. This deficit will be met by the festival's guarantors in Bethlehem and other cities, headed by Charles M. Schwab.

#### SCHWAB'S GENEROUS AID.

"Without Mr. Schwab's help and the encouragement he gave before and after Dr. Wolle's return East in 1911, the festivals might not have been resumed. Certainly without his share and the assurance of further aid, if necessary, the festivals of these war years would have to be intermitted," wrote Raymond Walters in his splendid book en-

(Continued on page 49.)

## 1919—TRANS-CONTINENTAL TOUR—1920

# American Syncopated Orchestra

AND SINGERS

WILL MARION COOK, Conductor

"THE HIT OF THE SEASON"

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## Godowsky Tour of Master Classes

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THE FINAL DATES ARE AS FOLLOWS:

SAN FRANCISCO, CAL.—Master Class begins June 30th and terminates August 1st. Address, Selby C. Oppenheimer, Sherman Clay & Company Building, San Francisco, Cal.

SEATTLE, WASH.—Master Class begins August 4th and terminates September 4th. Address, Ellison-White Musical Bureau, Broadway Building, Portland, Ore.

KANSAS CITY, MO.—Master Class begins September 8th and terminates October 11th. Address, Horner Witte, 3300 Baltimore Ave., Kansas City, Mo.

## "THINK, LOVE, OF ME" WRITTEN IN THIRTY MINUTES

Frank H. Grey's Biggest Success Was the Result of Pure Inspiration—Its Favor with Prominent Artists and Its Tremendous Sale on the Road—Composer a 1906 Harvard Graduate

### "THINK, LOVE, OF ME."

When the sun is setting low,  
Think, Love, of me.  
When the reapers homeward go,  
Think, Love, of me.  
When the deepening twilight falls,  
Birds have gone to rest,  
Then, Love, I feel thy head  
Close to my breast.

When the day's hard task is o'er,  
Think, Love, of me.  
When the angelus rings no more,  
Think, Love, of me.  
In the stillness of the night,  
When all nature sleeps,  
Thou wilt know of one who waits,  
Watches and weeps.

(Copyright, 1919, by Sam Fox Pub. Co.)

The lovely sentiment of the above verses came as an inspiration to Frank H. Grey in a little Canadian town, where he was conducting. Mr. Grey—a man who has written many other charming melodies besides this, his biggest success, "Think Love of Me"—confesses, however, that he does not pretend to write lyrics and that this particular one came as a pure inspiration.

"The verses and lyrics" Mr. Grey told the writer, "were finished in half an hour and, as a matter of fact, it was the first time that I really ever perpetrated any lyrics and the music came merely through improvisation. When I had finished the song, I felt somehow that it was the biggest thing that I had ever done. The song wrote itself. It almost seemed at the time as if someone had dictated it, so easily and spontaneously it came. There, that reminds me, just the spontaneous things are the very compositions that the publishers are sure to like. From then on, if I didn't write a song easily, I felt confident that my publisher wasn't going to like it. You hear so much about people not being able to work because of a lack of atmosphere or environment; all I can say is that, personally, that has nothing to do with my inspiration, because with

sidered it "one of the loveliest songs" she had ever sung, and that she was going to use it on her next season's programs.

Paul Althouse found it "a great song, which achieved splendid results."

Marcella Craft told Mr. Grey that she believed "Think Love of Me" fills a niche of its own and is a very melodious and appealing song." Miss Craft has also added it to her repertory as well as the following: Yvonne de Treville, Edna de Lima, Barbara Maurel, Grace Kerns, Arthur Hackett, Amparito Farrar, Olive Kline, Reinald Werrenrath, John Barnes Wells and Earl Tuckerman. Mr. Werrenrath was one of the first to sing "Think Love of Me," of which Olive Kline says: "It has especial appeal to the artist and the music loving public." As for John Barnes Wells' opinion, he sums it up concisely: "It is exceedingly melodious and I shall record it at the first opportunity and will be glad to sing it on all my programs."

Considering that this song has only been on the market a short time and yet is one of the biggest songs in the Sam Fox catalogue, it is not surprising that the sale through dealers throughout the country is tremendous. Many of these dealers have found it beneficial to have

## KATHRYN LEE

### AN AMERICAN SINGER



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whole window displays of the song, one of these being at Oliver Ditson's in Boston.

#### HIS COLLABORATOR.

Mr. Grey spoke highly of his collaborator, J. Will Callahan, whom he esteems very much. He said:

"His lyrics write themselves and embody such lovely versification. This same man has had tremendous success with his 'Smiles,' which leads me to say that it is wonderful to think that one who is almost blinded by neuritis and who suffers such a handicap from that trouble that he must perforce dictate his letters and lyrics to his wife behind a dark curtain, can still smile out on the world, thinking and living happiness. Mr. Callahan lives in Petoskey, Mich., far away from the commercial avenues where songs are played and sung, due to his ill health. Despite this, and with the help of his dear little wife, he may be truthfully said to be one of the most successful lyric writers in America. Nothing fills me with greater joy and happiness than when I can send him a new batch of contracts from the publisher. By the by, his 'Smiles' has had perhaps the greatest sale of any song—2,500,000 copies. I feel the inspiration of his lyrics is directly responsible for the sort of music that singers and publishers like."

#### A 1906 HARVARD MAN.

When quizzed about his musical education, Mr. Grey said that he had received it while he was attending Harvard University and was taken incidental to his academic course. He took harmony, counterpoint, canon and fugue (under Walter Spalding), instrumentation (John K. Paine), and composition (Frank Converse). A 1906 man, Mr. Grey, while a sophomore, wrote "Men of Harvard March," which was sung by as many as 2,000 students at the Yale-Harvard game in 1904. He also wrote two comic operas in conjunction with a chum named Davidson, of his own class. These were "Will o' the Wisp," in 1904, and "Counterfeiter" in 1905, in which the well known tenor, Lambert Murphy, made a very lovely girl. Since then the composer has written about forty instrumental compositions—overtures, sonatas, morceaux, etc., which have been published by various houses.

#### Schkolnik and Kolar for Detroit

The MUSICAL COURIER learns that Ilya Schkolnik has been engaged as concertmaster of the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, for the coming season; and that Victor Kolar, assistant conductor of the New York Symphony Orchestra, will leave that organization to join the Detroit orchestra in a similar position.

#### Hempel Celebrates Anniversary

Frieda Hempel has journeyed to the Adirondacks to spend her first wedding anniversary. It was a year ago, on June 8, 1918, that the prima donna married W. B. Kahn at St. James' Church, Madison Avenue and Seventy-third street, New York. The romance began on the night of Miss Hempel's debut at the Metropolitan, New York opera goes first hearing the prominent

soprano as Marguerite in "Les Huguenots." Mr. Kahn was in the audience, and from that time to this he never has missed an opera performance when Frieda Hempel sang. The prima donna and Mr. Kahn will be at Loon Lake, N. Y., the greater part of the summer.

## GOTHAM GOSSIP

Frances De V. Ball's Pupils' Recital—Salvation Army Band and Chorus Concert—Simonis Orchestra Plays—Laura S. Collins, Patriotic Composer—Celia Alpine Wins Honors

Ten piano pupils of Frances de Villa Ball gave recitals at her studio, May 27 and 28. Of these the present writer heard William Friedmann, who played pieces by modern composers including Christian W. Kriens and Marion Bauer. These are poetic compositions, of considerable imagination. Young Mr. Friedmann has undoubted talent and in time will attain more poise. Other pianists appearing were Rosalie Tucker, Olive Schreiner, Louise Cary and Alice Stevens, Mary Louise Kenyon, Betsy Mary Robinson, Louise King, Helen Robinson, and Raymond Yerkes. Miss Ball has given up her Albany class, having all she could attend to at Tuxedo Park and with her New York class.

#### SALVATION ARMY BAND AND CHORUS CONCERT.

A concert by the National Staff Band and male chorus of the Salvation Army, Adjutant George Darby conductor, took place May 19 at the Wanamaker Auditorium. Conductor Darby presented a program of ten numbers, including band pieces, male choruses, cornet duets and a baritone solo. They interested a large audience in the program.

The National Staff Band and male chorus of New York City is an organization of officers engaged in active service at the national headquarters of the Salvation Army. Their duties are varied, some holding positions of great responsibility in connection with the administration of army affairs, others being editors, auditors, accountants, clerks, engravers and printers. Only their spare time is spent in band service and no remuneration whatever is received for their work as musicians.

#### SIMONIS ORCHESTRA PLAYS.

Carl J. Simonis conducted a concert of the Red Triangle Symphony Orchestra at the Central Y. M. C. A. Auditorium, Brooklyn, May 28. He has done well with the orchestra, considering the limited time for rehearsal. Perhaps the best number was the overture, "Pique Dame," although the "Martha" overture was also well performed. The orchestra played two encores. A trio consisting of Mr. Doss, violin; Mr. Fertig, cello, and Mr. Balser, piano, played the first part and finale from "Cavalleria Rusticana." Louise Weigester sang songs by American composers beautifully, with particular effect in the soft passages. She also gave an encore. Mr. Weigester was at the piano.

#### LAURA S. COLLINS, PATRIOTIC COMPOSER.

Laura Sedgwick Collins was represented on a "ritual of the flag, expressing the religion of Old Glory," June 1, at St. Mark's In-the-Bowery. "Let Us Sing Together Our Song, a Song of Man's Star," by Miss Collins, was sung on this occasion. Her "Salute to the Flag," is particularly appropriate just now, as Flag Day is on June 14. June 11 an informal recital was given by her pupils, Selma and Iris Alexander, at her studio, 810 Carnegie Hall, New York.

#### CELIA ALPINE WINS HONORS.

Celia Alpine is one of Abbey Clarkson Totten's best pupils. She played accompaniments for the singers at Mme. Totten's last recital, and is taking a teacher's course, preparing herself for a professional career.

#### The Curci Divorce Case

The divorce case of Amelita Galli-Curci vs. Luigi Curci, is due for trial in Chicago on June 17. The original divorce complaint was filed by Mme. Galli-Curci several months ago, in which she charged her husband with certain indiscretions. Last week Luigi Curci filed an answer making similar charges against his wife. A day or two after Mme. Galli-Curci, through her attorney, denied all charges against her character made by her husband. She also filed in the Supreme Court of Illinois an affidavit alleging that Curci has \$25,000 in Italian securities belonging to her and asked that \$15,000 of this be paid to her for her support during the suit and the remaining \$10,000 when the case comes to a settlement.

#### Fitzju to Sing at Stadium Concert

Anna Fitzju is to be the soloist on Bastille night, July 14, at the Stadium concert. The entire program will be devoted to old French music.



Photo by Miskin, N. Y.

FRANK H. GREY.

me songs spring up at any time and place. Goodness knows that little old Canadian town, so unbearably cold and where one could not buy decent food, wasn't a rosy atmosphere for any composer."

#### SONG FINDS GREAT FAVOR.

"Think Love of Me," which is published by the Sam Fox Publishing Company, is finding great favor with some of the most prominent artists of the day, who all agree that it is a song within itself.

Sophie Braslau recently told its composer that she con-

## ZOELLNER QUARTET

This remarkable quartet presents a strong ensemble and a unity of artistic purpose rarely found.—Boston Herald.

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## LLOY'S MUSICAL INN IN MAINE

How a Little New England Inn, in the Dense  
Pine Woods of Maine, Became a Musical  
Beehive, Where Prominent Singers  
Spend the Summer at Work

"We all love music; you can't give us too much of it, if it is good," wrote Mrs. Lloy, joint proprietor with her husband, Dr. D. H. Lloy, of the neatest little inn to be found anywhere in the State of Maine. There God saw fit to let grow some of the finest pine trees of every variety, and where there are also an unusual number of "the funny tribe." The lakes form part and parcel of this hamlet. As a result of these simple lines, written three years ago to an applicant for accommodation, the inn is almost completely filled for ten weeks with some of the most prominent singers from New York and many cities of the North, East, South and West of the United States. Singers do not go to Raymond to rest; they get a great deal more than a musical development is attested by the many complimentary opinions of those whose good fortune it has been to spend a summer under the hospitable roof of Dr. and Mrs. Lloy. Anyone with no difficulty can furnish a room and meals; that is purely a physical thing; but this, although of the best, is not the highest tribute of this nature and music loving pair. It is their constant consideration for the welfare, comfort and happiness of their guests. One sojourner remarked: "The Lloys have one great fault; they seem to lie awake at night thinking out what more they can do for their guests." Still another exclaimed: "I will give a prize to anyone who will discover either the doctor or his wife without a happy smile playing on their countenance." One never feels that anything ever goes wrong. Those things that might give trouble are corrected before they happen. Never any trouble with fresh vegetables; they grow in the garden. Never any trouble with fresh milk; the cows by the dozen pass within sight every morning and evening to open pasture. No trouble with eggs; the hens are in the barn. No complaints of overcharge for boats, as boats are free.



JOSEPH REGNEAS.

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MRS. JOSEPH REGNEAS.

Tell me honestly, Josef Stransky, had you just been to the same tailor's again last Friday? Saw you in front of the Union League Club, your green felt shoved a bit backward, the crook of your cane dug into your right shoulder, your light tan vest grandly exposed, and on the approach of a taxi a sudden skyward thrust of the hands, cane and all. I wasn't quite close enough to hear the order to the chauffeur.

Miss Whitely, who were all your movie friends congregated in front of the Paramount-Lasky-Famous Players, etc., etc., offices Friday noon? There's a law against blocking traffic.

Julia Silvers, the singer, rushed out of the Metropolitan studios last week in such a hurry she wouldn't look at me. Rather expect she had a dinner "date."

Jack Campbell, the tenor, always shoots across Thirty-seventh street from the Sixth avenue tubes. I meet him often. New York must have lots of attractions these days.

Again I saw Arthur Walsh, formerly violinist and now Edison's artist manager, strolling along with ———. She sure is cute, Arthur. Are congratulations in order yet?

Valerie Deucher was in a wild rush to catch her train the other afternoon. Off to the camp again, I suppose.

Wonder why Grace Mulligan, the soprano, missed her train to Long Island the night before Labor Day, and why it took the rest of the party four hours to go by trolley?

Frank Pollock gave all his friends the tip to bet on Natural Bridge when that horse won at Belmont Park and paid his backers ten dollars for one.

How do I know that Gladys Axman has been engaged for the Metropolitan for next season? Well, I know, that's all. Edna Kellogg is another of the young American vocalists secured by Gatti-Casazza.

The justly famous aurora borealis is not much ahead of the hat band on Andy De Seguro's new straw lid.

What is the musical elite of New York to do with its Sunday afternoons now that Mrs. Helen Fountain's salons are finished for the season?

Oh, how Composer Gitz-Rice loves to tickle the piano keys at Ricordi's when everybody's out for lunch! Stick to it, Gitz, you may hit another "Dear Old Pal." S.H., Jr.

THE ELM TREE INN,  
RAYMOND, ME.

A typical New England inn, where food pure and simple, and where cleanliness and comfort combine.

No complaints regarding cooking or service; Mrs. Lloy's watchful eye directs every move. No complaint for automobile carelessness; the doctor drives the car himself, and he knows every nook and corner from Portland to the heart of the White Mountains. No scarcity of bathing houses; everyone dresses in his room at the inn, since the beach is almost at the door. A fairyland, you say? Yes, Nature has made this one of the most beautiful spots, and Dr. and Mrs. Lloy maintain an inn over the portal of which may well be hung: "Smile with us and nature. Be content with simple food, and each

LOUISE HUBBARD, EDNA FASSETT-STERLING,  
Soprano.

day will be as a new life, and your troubles of yesterday as if they had happened a hundred years ago."

Among the many tributes paid Dr. and Mrs. Lloy, in appreciation of their hospitality and the delightful features of the inn, are listed the following:

"I have traveled all over the world and have never found a host and hostess more solicitous of the welfare, comfort and happiness of their patrons than Dr. and Mrs. Lloy." (Signed) JOSEPH REGNEAS, the eminent New York singer and vocal instructor.

"I love the advantages of camping. I require the necessities of well cooked food and a warm tub bath. I thank Dr. and Mrs. Lloy for offering me two in one." (Signed) SARA ANDERSON, soprano, as Sieglinde, who is to spend her third season at Elm Tree Inn.

"No one appreciates more than I the great consideration Dr. and Mrs. Lloy have for their guests." (Signed)

MARTHA HADLEY,  
Soprano.A VIEW AT A DISTANCE  
Singers may live under the quickening influence of nature while pursuing their work.THE BEACH, EAST SHORE, LAKE SEBAGO,  
RAYMOND, ME.

Bathing and boating are perfectly safe here; expands the soul, lifts the imagination, develops muscles and chest.

LOUISE HUBBARD, soprano, prominent New York concert and church singer.

"After all I've heard, I'm going to Maine this summer." EDNA H. STERLING, soprano, well known in New York as concert and church singer.

"Dr. and Mrs. Lloy certainly know how to make their friends comfortable and happy. I would wish nothing better than to be able to go there every summer of my life." MARTHA HADLEY, soprano, who has come to the fore this winter through her unique recitals.

"To whatever success I may attain in my career, I will always gratefully remember that Dr. and Mrs. Lloy, of the Elm Tree Inn, have added materially." MARY POTTER, contralto, prominent church and concert singer. Many other artists have written in praise of the Elm Tree Inn.

MARY POTTER,  
Contralto.

## OUR OWN SHERLOCK HOLMES

Tell me honestly, Josef Stransky, had you just been to the same tailor's again last Friday? Saw you in front of the Union League Club, your green felt shoved a bit backward, the crook of your cane dug into your right shoulder, your light tan vest grandly exposed, and on the approach of a taxi a sudden skyward thrust of the hands, cane and all. I wasn't quite close enough to hear the order to the chauffeur.

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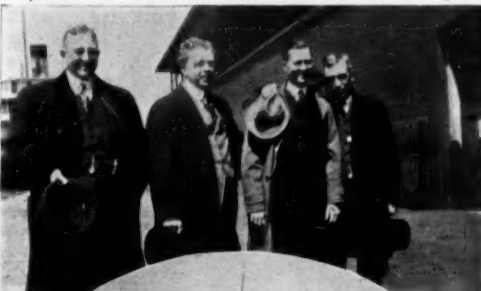
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## The Northern Navigation Company's New Concert Venture

The inclusion of a concert program in the set schedule of a steamship line is to be worked out by the OFFICIALS OF THE NORTHERN NAVIGATION COMPANY.

(Left to right) H. H. Gildersleeve, general manager; James E. Devoe, director of entertainment; F. D. Geoghegan, Eastern passenger agent, and Captain Wright, of the steamship Noronic, flagship of the fleet.

STEAMSHIP NORONIC,  
Flagship of the Northern Navigation Company's fleet.

Northern Navigation Company during the coming season. The ships of this line run between Detroit and Duluth, making a six day cruise between these points

on the waters of Lakes St. Clair, Huron and Superior. The artistic details have been placed in the hands of James E. Devoe, the Middle West manager, who has engaged a number of prominent concert artists. A half hour concert program will be given in the spacious ballrooms of the steamships Noronic, Hamonic and Huronic each evening. In addition to this, a "community sing" will conclude the festivities of each evening. Inasmuch as the six day cruise attracts a very high class patronage, artists are finding it to their advantage to be engaged for the various trips scheduled by the company.

## ELM TREE INN

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## BERLIN OPERA AUDIENCES DEAF TO "DEATH VERDICT"

(Continued from page 5.)

servatory, as successor to Carl Flesch, and leader of the Court String Quartet that Flesch had founded.

Kresz's experiences immediately before Rumania's entry were interesting as illustrating the objective attitude of the Rumanians in matters of art. In the first place Kresz is a Hungarian, like his two predecessors, Flesch and Malcher. Now Hungary is the hereditary enemy of Rumania, but Hungarians happen to be good fiddlers, so this, the leading violinist's position in the country, was given to Hungarians, for the benefit of the youth of Rumania. Although sentiment against the Central Powers ran very high, Kresz continued his activities without trouble, and during that critical time made the Rumanians acquainted with many modern works, by composers belonging to both groups of belligerents, among them Reger, Dohnányi, Debussy, etc. A talented young Rumanian, Andreescu, also had his first innings. Enescu, back from Paris, conducted symphony concerts in Bucharest, and Kresz co-operated with him in some of the biggest musical undertakings that Bucharest has experienced. One of these was the first Rumanian performance (1) of Beethoven's Ninth Symphony, which took place in February, 1916. Another was the production of "Parsifal" in concert form, which was undertaken on Kresz's instigation. Since coming to Berlin, Kresz has given a number of successful concerts throughout Germany, and has reaped laurels with his performances of Beethoven, Brahms and Bruch concertos with the Philharmonic Orchestra. He has married the English pianist Nora Drewett, whose name is familiar in America, and the two occasionally give joint recitals.

### BERLIN CLOSES ITS WINTER SEASON.

The winter season is at its end: Strauss has left for Vienna. Weingartner has finished the last "star" series of the Philharmonic. Opera and orchestra live on for another month or so in a sort of afterglow, the former under Leo Blech, Dr. Stiedry, Edmund von Strauss and the new junior conductor Urak, the latter under Camillo Hildebrand and the usual "guests" from the provinces. The Blüthner Orchestra continues its Sunday activity under Paul Scheinplug. Ochs's Philharmonic Chorus, the Domchor and Selmar Meyrowitz's new chorus (which recently gave a notable performance of the Verdi "Requiem") are all winding up their accounts for the season. The last big affair will be a grand Wagner Festival on May 22, the birthday of the master, in which all the teachers' singing societies and the Philharmonic Orchestra are co-operating. Bayreuth-Erstaz!

### STRAUSS REVIVES "DON GIOVANNI."

The last thing that Strauss has done in Berlin is a brand new production of Mozart's "Don Giovanni"—or "Don Juan" as the title of the German translation reads. The German text is not the usual one by Scheidemann, but the Levi translation, which on the whole is less objectionable. The performance was notable first of all because the opera has not been given here for years. The management has been waiting for a worthy "star" to help "put it across"—something of a sensation. But that is not easy to find in a Germany bereft of nearly all its distinguished foreigners. (For the Metropolitan is not the only institution that has had to resort to wholesale importation!) Nevertheless, Richard Strauss, whose Mozart enthusiasm is evidently more than a pose, has taken the matter in hand. Why worry about a star when the conductor himself is a luminary of the first magnitude? "Don Giovanni" with Dr. Richard Strauss as Mozart ought to be a good enough sensation.

And it was. The house was packed—even to the once imperial box. The whole production was new; the scenery and costumes as well as the manner of performance, which on the whole was an adaptation of the Munich ideas of the "intimate," playful Mozart. The tempos were fast, everything was done with the lightest touch that is possible to a Teuton, the secco recitatives were accompanied very secco-ly on the piano—the whole thing in the style of the eighteenth century. At the end the original finale, which brings all the characters to the stage after the death of Don Giovanni, was added, and thus the conception of the work as a drama giocosa emphasized. Only the scenery was such as Mozart surely never knew: decorative, with a touch of the symbolic; a modern attempt to suggest the atmosphere and the spirit of the period. The rooms in Don Juan's house and especially the banquet hall with three arches for the three orchestras, were insinuatingly intimate; the cemetery scene with the statue was fantastically spooky by way of contrast.

Next to the conductor, Lola Artôt de Padilla as Zerlina came nearest to being the star of the occasion. The Mozart style is second nature to her, and her Spanish blood bubbled, so to speak, high up above the temperament of her German associates. Her two arias were the delight of the occasion, and her graceful finesse would set even New York by its ears. But the glory of the evening fell to Strauss, who evidently regarded it as the climax of his season.

### MRS. RICHARD STRAUSS SPEAKS.

Speaking of Strauss, let me add that Madame, whom New York remembers as the interpreter of his songs, has joined her husband for the finish of the season, but not as professional co-adjutor. She received the MUSICAL COURIER correspondent with the cordiality that he has come to expect from anyone who knows him to be American. She was particularly anxious to tell me that she had been against the war from the very start, considered

it a calamity, and was therefore decried as unpatriotic and pro-French.

"In Garmisch we were in constant fear of having our house burned down; the peasants were so enraged. They pointed at me on the street and made insulting remarks about my 'French sympathies.' All because I told them the truth. When the war broke out we had been in Paris and had to return home by automobile. When I heard the terrible news just after the enthusiastic reception that Richard had had in the French capital, I was beside myself. But those foolish peasants at home were full of the 'patriotism,' fostered by the Kaiser and his infamous militarists. And so, when I told them that a war with France was a calamity, they hissed and threatened. But now when I say 'I told you so' they have to admit that I was right.

"And to think that 'Elektra' was to have been given in Paris in 1915!" she continued. "Well, I am glad that Richard has not said a single word approving of war, or against the Allies. A French paper has written: 'On se souviendra (she repeated the phrase with emphasis) que M. Strauss n'a pas souscrit l'appel des savants allemands.' I remember how he was requested to sign, but we said 'no,' we have friends in all those countries, we have been treated royally abroad, and we are too deeply grieved over this terrible rupture of good relations to wish to contribute to international hatred. And so Richard refused to sign."

Here Frau Strauss indulged in regretful reminiscences. "Ah, how beautiful it was in America. Why, the people just worshipped us; they filled our rooms with flowers so that there was hardly room for ourselves. They never did that here," she added somewhat bitterly. Perhaps she was thinking of Berlin especially, where Strauss has never been too well liked. She admitted that they hoped to abandon Berlin altogether some day.

Vienna, according to Frau Strauss, is the coming musical center. At any rate, her husband is going to contribute toward making it so. He intends to bring about a co-operation between the projected Festival Theater at Salzburg, of which he and Max Reinhardt are to be the co-directors, and the Vienna Opera, where he evidently ex-

## GLARA NOVELLO DAVIES

Announces that she will remain  
in New York permanently and  
has opened studios at 313 West  
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address. Telephone Schuyler 5284.

pects to reign supreme, Weingartner or no Weingartner. Then, what with the various orchestras, the famous conductors that give their series, the many serious composers that work there, not to mention the writers of operettas, Vienna may well regain its eighteenth century supremacy. Berlin, at any rate, is "finished" in more senses than one. It is to be noted that the composers who still inhabit Berlin—d'Albert, Humperdinck, Reznicek, etc.—are the men of yesterday, but the men with a future, or at least a present, like Schreker, Korngold, and Schönberg, live by the Danube.

To return to Strauss. Madame is for going straight to America for another visit, but Richard seems to feel that the time is not ripe for that.

I had come to get a new photograph that had been promised to me, and which accompanies this bulletin, so the information I got with it was entirely gratuitous. As I came away I saw the long, gaunt figure of Strauss himself coming toward me in the hallway. He was returning from rehearsal, and I could not help noticing the tired, relaxed, almost involuntary movements that had struck me before. His greeting, too, was tired, though cordial.

It is difficult to decide whether Strauss has really grown old or whether his extraordinary mental energy acts inversely on his physique.

### GERMANS WISH TO GO TO UNITED STATES.

If Uncle Sam had no objection the greater part of the German nation would emigrate to the United States as fast after the signing of peace as the shabby remains of the German merchant marine could carry it. Next to the stereotyped question as to what we think of "our Mister Wilson" now, the most inevitable inquiry that is hurled at every American concerns the new immigration law, about which all sorts of wild rumors are afloat. For America, once the land of promise, now appears as the last refuge of a torn and tattered world. Only the Pan Germans, who still hope for some sort of a monarchical "regeneration," and the out-and-out Communists, who know that America is not "ripe" for the world revolution that is their fetish, don't want to go to the States; all the others would rather go today than tomorrow. Home, truly, is not what it was to the German!

But there is one class that is just a little more anxious than the rest: the musicians. Singers, pianists, violinists, conductors, big and little, from the most famous to the most obscure—all want to go. America needs but stretch out her arms and it may have the pick of all the artists of Europe, not because of the reputed large salaries but



Photo by Pauline Hamilton, Vienna  
Latest photographs of Géza Kréz and his wife, Nora  
Kréz-Drewett, the well known English pianist.

for its own sweet sake. America, to these people who have lived one whole winter on fodder turnips, is paradise. The affection that has sprung up in the artistic breast for what Ebert so naively calls "our sister republic," is simply pathetic. No matter whom you visit in the green room you are sure to hear one phrase uttered with ecstatic abandon—"I just love America!"

### WEINGARTNER GIVES MUSICAL COURIER INTERVIEW.

Now, in some cases this is just sordid speculation, but in others it is sincere. And one of the latter cases is that of Weingartner. Weingartner is one of the most popular men in Europe. Wherever he goes he is king. In Berlin even Strauss is slightly in the shade while the Weingartner period lasts; in Vienna he is negotiating for the headship of the whole theatrical organization. Yet he told me frankly that he would prefer to live in America.

Felix Weingartner—he has dropped the "von"—and his wife, Lucille Weingartner, the singer, received the MUSICAL COURIER correspondent in their suite at the Fürstenerhof (which has not yet been renamed "Arbeiterhof") shortly before the Philharmonic concert at which he was to conduct his new incidental music to Shakespeare's "Tempest," and she was to sing two of his orchestral songs, besides two of Beethoven's. During part of my interview with the famous conductor she was rehearsing with the accompanist in the next room, and I had the opportunity to hear a beautiful soprano, perfectly trained, sing Beethoven with the same finely balanced phrasing that distinguishes a Weingartner reading of a Beethoven Symphony. I had to regret that I was obliged to leave Berlin before Madame's own song recital took place.

Immediately upon my arrival the Weingartners overwhelmed me with questions about America. Who was interned and who wasn't? How were Kreisler and Gabrilowitsch and all the rest of them? And who was conductor of the Boston Symphony? To save myself from being interviewed rather than interviewing I asked what Weingartner the composer had been doing.

"In the first place there are two operas, both of which are to be produced in Vienna next season. The first is a one-act tragedy on a Japanese subject, entitled 'The Village School.' The text, by myself, is based on a Japanese story called 'Terakoya.' The second is 'Meister Andrea,' a modern singspiel after the Geibel comedy, in two acts. It is entirely in the singspiel style and employs dialogue. But," he added in answer to my question, "harmonically and technically it is thoroughly modern. Then there is a new symphony, the fourth, just completed, the cello concerto which was played at the first concert of the present series, and finally a string quartet."

Concerning the cello concerto I have already reported, and I may add here that the "Tempest" music is one of the most successful things that Weingartner has done: big, effective, colorful music.

Of new symphonic music by other composers Weingartner had nothing notable to report. I commented on the almost exclusively classic aspect of all the symphony programs. "Yes," he said, "the love of the classics has become much greater. The public enjoys them more; it is just beginning really to understand them. And we composers feel that we must drink at the old fount to strengthen ourselves. We have got into an impasse, we have gone the wrong way; we must stop, reflect and start anew. Of course," he added, "I do not mean that we should go back. What the composer of today must try to do is to create, with all the modern means at his command, in the spirit in which the classics wrought."

"We must stop, reflect, and start anew." I could not help thinking that Weingartner was speaking, not of the German musicians, but of the whole German people. "We have gone the wrong way." It is not unusual to hear that phrase in Germany today—from the very people who were so disagreeably cocksure before. The best cure for some of our pro-Germans at home would be to come over and hear some of these disillusioned Germans talk about their own country.

### WEINGARTNER SAYS "THE WAR WAS A GHASTLY FRAUD."

Weingartner is one of them. The man who was quoted in the first year of the war as an apologist for Germany has come to see the gigantic fraud that a criminal government has perpetrated on its people. With earnestness and conviction he showed me how it was impossible to believe otherwise than he did in those hectic days of 1914 and 1915. "There was not a man in Germany but believed that we were attacked. We were told the Russians were in East Prussia, devastating German homes, that the French had violated Belgian soil. We were hypnotized, dazed."

I asked about the famous Manifesto of the Germans Intellectuals, which Weingartner signed. "I am glad you mention it, for I have just received a copy of a signed statement which I contributed to a Swiss newspaper. In that article the whole matter is explained. As far as I am concerned it was a misunderstanding. I was led to believe that the Manifesto was merely a formal protest against the false accusations that were made against German soldiers in the foreign press. We only knew one side of that question and we were convinced that these accusations

*Frederick Gunster*  
TENOR

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were not true. I consented, by telegraph, to add my name to the representative list of those who had acted as a committee and whom I felt I could trust. I never saw the text and was expressly told that the matter was so urgent that the text could not be sent in advance of signing. I still have the telegram of the Mayor of Berlin in which that statement was made, upon which I was induced to sign—like many others, who would not have signed had they known the full contents. At any rate I am convinced now that it was all a great mistake, just as the whole war was a ghastly fraud. We have paid dearly for it, and we artists merely hope to resume our international ties and help heal the wounds which the war has caused. I hope that America may be the first to bridge the gap."

That brought us back to American music, and I had to tell what new works had appeared on the other side of the Atlantic. Weingartner evinced keen interest in the works of American composers and asked to have scores of such works sent to him. In all likelihood he will conduct some of the more characteristically American things next season. He will also give Ernest Bloch's "Poems juifs," if the publishers will get the score to him in time. With the promise to do what I could in that direction I took my leave. My request for a new portrait was fulfilled by having a new one made especially for the MUSICAL COURIER.

#### NOTES ON MUSIC IN GERMANY.

The fag-end of the Berlin concert season brings, among other things, the fifth and last piano recital of Wilhelm Backhaus, or Bachaus, as he is known in America, who has been touring Germany with his usual success.

A joint recital of Gerda Friedberg and Carl Friedberg, consisting of works of Bach and Hugo Wolf, took place on May 10. Friedberg was prevented by the Communist revolution from returning to his Munich home last month, and Mme. Friedberg was without news of her husband for weeks. Meantime she was alone in Munich under the Soviet régime, concerning which the most fantastic tales of terror were published in the government press. Finally Mme. Friedberg managed to slip out of the city, located her husband by telegraph and arranged a happy reunion on the shores of the Lake of Constance.

Other concert givers in May are Maria Ivogün, the famous soprano of the Stuttgart Opera, and Paul Bender, the baritone of the Munich Opera.

The revolution seems to be marching right through the opera houses of Germany, even if it makes no headway otherwise! The latest recruit is the Cologne Opera. Director Rémond is no longer persona grata with the personnel, so Director Rémond must go. The personnel demands a "Fachmann"—an expert. His principal opponent is the conductor, Otto Klemperer, whom Rémond first brought to Cologne. CÉSAR SEARCHINGER.

#### Laurence Lambert to Open Own Bureau

Laurence Lambert, formerly general manager of the Ellison-White Bureau's musical enterprises, has left New York after a visit of several weeks, to return to Portland, Ore., where, having severed his connection with the Ellison-White interests, he will open his own bureau. His temporary headquarters will be at 22 May Building, Fourteenth and Taylor streets, Portland, Ore. Definite announcement as to the attractions which he will handle will be made shortly.

#### Carl Beutel Presents Talented Pupils in Recital

Carl Beutel, director of the Wesleyan Conservatory of Music, Lincoln, Neb., recently presented a number of unusually talented pupils in a recital at the Temple Theatre. The Lincoln State Journal writes as follows regarding this recital: "Carolyn Reed, Hazel Wepking and Ivan Callen were the most advanced of the performers and each played well known difficult works with fine technique and thoroughly enjoyable style. The fifteen year old boy, Ivan Callen, in Mendelssohn's two piano number, Capriccio Brillant, did some astonishingly fine work for one of his few years. The memorizing of so long a composition was a feat in itself. Mr. Beutel furnished the orchestral accompaniment at the second piano." The program in full follows: Impromptu, F sharp (Chopin), polonaise (Lieding), Mildred Kemp; mazurka, F sharp

minor (Chopin), "In Autumn," etude (Moszkowski), finale, sonata, op. 7 (Grieg), Hazel Voortman; valse in A minor and Norwegian dance (Grieg), "The Brooklet" (Mathews), Dale Shoemaker; "La Fileuse" (Raff), "Reflections on the Water" (Debussy), concert etude (MacDowell), Carolyn Reed; "The Pensive Spinner" (Rudolph Ganz), "La Coquette" (Carl Beutel), "Rigoletto" paraphrase (Verdi-Liszt), Hazel Wepking; "Capriccio Brillant" (Mendelssohn), Ivan Callen.

#### DO YOU KNOW HARVEY?

##### Enterprising Mr. Veal Proposes a Musical Treat for Gloversville

Harvey Veal must be an enterprising person. He goes around booking minor artists like John McCormack and Fritz Kreisler. Of course, it does not do any good for him to book them, for neither John, Fritz nor their managers ever heard of Harvey. Charles L. Wagner, who looks after the destinies of the former, was astonished to receive the following telegram from C. J. Stoner, of Gloversville, N. Y., who manages the Philharmonic Society there. The date of the wire was June 7:

"Harvey Veal booking John McCormack-Kreisler concert this city June 11, claiming McCormack under own management. Please wire immediately if true and oblige."

After a moment's reflection Manager Wagner decided that it was not true, so he sent Mr. Stoner the following answer:

"Never heard of Harvey Veal. Has no right to book McCormack anywhere at any time."

In fact, nobody outside of Gloversville seems to have heard of Harvey Veal. But it must be admitted that, however sketchy his salesmanship, Harvey seems to have the right idea as to first class box office attractions. It might be well, though, to reflect before buying anything from him, except, perhaps, some of his own name—and even that is reputed to be dangerous for consumption in hot weather.

#### Topics for Philadelphia M. T. N. A. Meeting

"Co-operation in Musical Education" will be the general subject of the meeting of the Music Teachers' National Association in Philadelphia, December 29, 30 and 31. In order to make the sessions as socially attractive as possible, there will be a marked change in the character of the program and in the conduct of the meetings. Constantin von Sternberg will make the address of welcome, and several of the standing committees will be represented by one paper or a printed summary. These summarized reports will occupy but one afternoon session, on Monday. In the evening there will be an informal "get together" dinner, J. Lawrence Erb presiding. On Tuesday three addresses of general interest will be given in the morning, followed by an informal lunch, D. A. Clippinger, chairman. In the afternoon there will be a parallel voice and piano conference, with the common topic, "The American Composer and His Work as Related to Student, Teacher and Audience." Kate S. Chittenden will be in charge of the piano conference, and Leon R. Maxwell of the voice section. Philadelphia friends are arranging special features for the evening. Wednesday will be devoted to a public school music conference discussion of "High School Credit for Practical Music," followed by community music conference.

#### Gatti-Casazza Off for Italy

Giulio Gatti-Casazza, general manager of the Metropolitan Opera, will sail for Italy on Saturday of this week, June 14, on board the SS. Duca d'Aosta. On the same ship will go Roberto Moranzoni, principal Italian conductor of the Metropolitan, and Giuseppe Bamboschek, assistant conductor.

#### Minnie Tracey Moves to New Quarters

Minnie Tracey has taken a new house at 184 McMillen street, Cincinnati, Ohio, where she will be settled about the first of July.

# NAMARA

Lyric Soprano—Chicago Opera Co.



As "Manon"

## Triumphs in Mexico

With Del Rivero Opera Co.

#### Some Opinions of the Press

"Namara was justly applauded by the public for her beautiful and caressing voice and her sweetness and tenderness of expression." *Excelsior*.

"She sang in an exquisite manner the immortal airs of her rôle; her graceful figure and the extraordinary delicacy of her art being in perfect keeping with the nature of the character she impersonated." *Universale*.

"Her youth and the freshness of her perfectly trained voice conquered the public in her favor." *Excelsior*.

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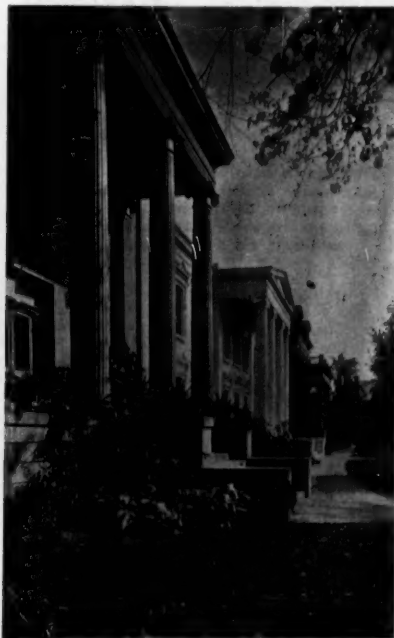
Aeolian Hall, New York



Photo by Marceau

ANNA CHANDLER GOFF,

Director and business manager of the Lexington (Ky.) College of Music. (See story on page 7.)



LEXINGTON (KY.) COLLEGE OF MUSIC.

# FIFTEEN PER CENT. INCREASE ON PHILADELPHIA ORCHESTRA TICKETS ANNOUNCED

Report That Boston and Philadelphia Orchestra  
Choruses Are to Combine

Philadelphia, Pa., June 6, 1919.—The Philadelphia Orchestra management announces a raise of approximately 15 per cent. in the prices of tickets for the season 1919-20. This increase, it is said, will enable the management to raise the standard of the soloist list for the coming season. Those announced to appear with the organization during 1919-20 are Fritz Kreisler, Sergei Rachmaninoff, Eddy Brown, Rudolph Ganz, Thelma Given, Hulda Lashanska, Emma Roberts, Katherine Goodson, Arrigo Serato, Har-

old Bauer, Alfred Cortot, Olga Samaroff, Margaret Matzenauer and Reinald Werrenrath.

TOWNSEND MAY LEAD COMBINED ORCHESTRA CHORUSES.  
It is reported that Stephen Townsend, director of the Boston Orchestra Chorus, who has won much praise in his field of endeavor, is to lead the Philadelphia Orchestra Chorus. Moreover, the supposition is that both organizations are to unite their forces on the occasions of staging large chorals, etc. Neither Mr. Judson, manager of the Philadelphia Orchestra, nor Mr. Townsend would confirm this rumor.

## Arens' Fourth Annual Course in Portland

As for a number of years past, Mr. Arens, the distinguished vocal expert, will give his regular annual vocal course, including voice training and repertory, at the Cal-breath studios, 860 Belmont street, Portland, Ore., during the month of September. These courses are always



MABEL RIEGELMAN.

Soprano, who has gained recognition through her success in concert and opera both in this country and abroad. In America she has been a member of the Chicago and Boston Opera Companies and has a very extensive repertory. None the less successful, however, is this charming singer in the concert field.

What  
New York Boston  
Chicago Philadelphia  
Said This Season of

# THE BERKSHIRE STRING QUARTET

## NEW YORK

Their work was excellent in rhythm and in tonal beauty and nuance.—*New York Tribune*, Jan. 15, 1919.

## BOSTON

The performance last night made an agreeable impression. There was adequate technique, a fine sense of proportion, euphony; added to these, there was marked musical intelligence, also musical feeling.—*Philip Hale*, in *Boston Herald*, Feb. 5, 1919.

## PHILADELPHIA

It is gratifying to feel that the quartet ideal is realized and that no member domineers. It will be a mistake if this quartet is not included in next season's schedule. It deserves the audience it had, the largest which has attended any of these concerts.—*Philadelphia Public Ledger*, Feb. 17, 1919.

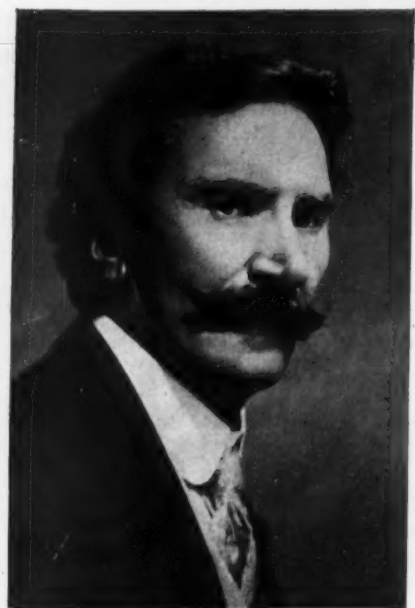
## CHICAGO

I doubt if ever another quartet with like aims came through so far in so brief a period.—*Chicago Tribune*, Jan. 24, 1919.

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F. X. ARENS.

crowded to capacity, being attended by pupils and teachers from Oregon and the entire Northwest. Applications for reservations are being received at this early date, and it looks as though the fourth course would prove a record breaker in the way of attendance.

Mr. Arens will close his New York studio on June 15. He will leave immediately for Hood River, Ore., where he operates a large fruit ranch.

## Cottlow Signs with Duo-Art

Augusta Cottlow, the American pianist, is the latest artist to be added to the list of those who make records for the Ampico. The American Piano Company has just close a contract with her by which she will make Ampico records exclusively.

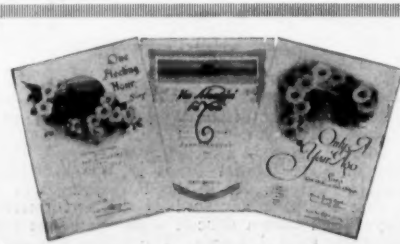
## FOX'S "MUSIC OF THE BETTER KIND" POPULAR

Cleveland Publishing House Has Many Attractive  
Numbers Catalogued

Among the many Eastern publishers who have gained considerable favor among the musical elite of the coast, one house which made a strong bid for prestige west of the Rockies, and has been unusually successful in its endeavors, is the Sam Fox Publishing Company, Cleveland, Ohio. This house is well known as publishers of "Music of the Better Kind," and has to its credit such successful song publications as "Invocation," by James H. Rogers; "The Prayer Perfect," by Ervina J. Stenson (poem by James Whitcomb Riley); "I'm A-Longin' fo' You," by Jane Hathaway; several successful Wilson G. Smith songs, and also the famous Dorothy Lee songs, including "One Fleeting Hour" and "I Gathered a Rose."

Many of the most eminent artists of the concert stage are singing some of the songs published by this house, among whom are Alma Gluck, Sophie Braslau, Mabel Riegelman, Karl Jörn, the late Evan Williams and many others of equal renown.

This house also has a large and well balanced catalog of piano solos of a semi-classic nature. Many pianists and



teachers are familiar with such Fox instrumental numbers as "Sparklets," "Basket of Roses," "Tulips," "A Garden Dance," "Nola," "A Japanese Sunset." There are a series of ten piano compositions published in sheet music form known as the "Flower Series," which has brought much fame to the house of Fox. One of the unusual features of the Sam Fox Publishing Company is the beautiful and artistic title pages under which all their music appears. They are colorful indeed, but so artistically blended as to make them works of art and supreme beauty.

Music dealers everywhere along the coast report big business on Fox prints and practically every representative music store carries a complete stock and full line of these publications. Teachers, students, singers will doubtless find much of real merit and true musical worth in them, and it is a known fact that this concern has done much in publicity channels for those who sing their songs.

## Mana-Zucca's Works Heard Often

Among the artists who have featured compositions by Mana-Zucca the last week are: Hanna Brocks Oettinger, "Mother Dear"; Alma Clayburgh, "If Flowers Could Speak"; Irene Williams, "Star of Gold"; Augustus Ordonez, "Star of Gold"; Harriet McConnell, "Star of Gold"; Beatrice Phillips, "Tell Me if This Be True"; Rose Levison, "Poeme Heroique Seoma Juprano," "Speak to Me," and Ella Palow, "Eve and a Glowing West." This is indeed a record for one week.

## Frieda Hempel Says Love Rules

Frieda Hempel came back from her concert tour to find a score of songs waiting to be dedicated to her. Four out of every five had love in the titles, and the fifth ones were also love songs, lightly camouflaged in the title. Miss Hempel says one may write and lecture about a variety of subjects, but when it comes to writing songs, it is safest to stick to love.

## Another Spanish Opera Company

An opera company of Spaniards, under the direction of L. Mosquera, will produce "The Merry Widow" in Spanish at the Cort Theater, New York, beginning on June 16.

# AMPARITO FARRAR

—AS—

## MARGUERITE in "FAUST"

Lowell, Mass.,  
May 13th, 1919



"Miss Farrar has a voice of rare beauty, well modulated and under perfect control; never too heavy, and yet adequate to all the demands made upon it. Her upper register is as pure and clear as crystal."—*Lowell Sun*, May 14th, 1919.

"Miss Farrar brought to the role a voice of a pure, bell-like quality in the upper register, smoothly produced and sustained. The charm of her performance was that, in person and presence, she brought to it the reality, and in tone the quality and illusion of youth. For, after all, the Margarita of Goethe was young. Every opera goer has heard the part sung by ladies mature in figure and in voice, striving as best they might to simulate girlishness. Miss Farrar had not to strive at all. Her singing gave charm to 'There Was a King in Thule' and the Jewel Song.

"Her singing in the love duet in the garden embodied the trepidation of the maiden for whom love is dawning. Again in the prison scene she reverted skilfully to like tones and rose to the demands of the final trio with no little success."—*Lowell-Courier-Citizen*, May 14th, 1919.

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### Haywood Gives Bridgeport Demonstration

On Monday, May 26, Frederick H. Haywood, the well known teacher of voice culture of New York City, demonstrated his voice culture course with a freshman class at the high school for Ingeborg Snevdsen-Tune, the high school supervisor, and later with a class of normal school girls at the city normal school for the supervisor, Clayton P. Stevens, who invited Mr. Haywood to show his work to the city teachers at Bridgeport. At both of the demonstrations Mr. Haywood worked with students who had received no previous voice culture lessons either in private or class. After distributing his instruction manual, "Universal Song," to the students, he explained that they were to receive a voice culture lesson that would be in every way identical to a private lesson that they might receive if they came to him for instruction at his New York studio.

The first three lessons of the twenty in his instruction manual were given at both the high and normal schools, and it was an interesting fact that the lessons were as effective and apparently as interesting to the high school freshman class, where the average age was fourteen years, as they were with the normal class composed of girls four or five years their senior. With both classes there was a noticeable change in the quality of the tone and the amount of resonance gained at the termination of the allotted time of forty-five minutes.

Twenty-five of the city teachers were at the normal school to see the work and manifested a keen interest in a talk that Mr. Haywood gave after the singing lesson was finished. Mr. Haywood laid great emphasis upon the fact that the subject of voice culture had led a shuttlecock existence sufficiently long and the time had come for it to receive more attention and be considered and treated as an academic subject. He briefly outlined what was being done by State organizations in the way of forming a platform for standardization in order to protect the student from illy prepared and unscrupulous so called teachers of the subject.

With the very excellent demonstration that Mr. Haywood had previously shown still fresh in their minds, it was easy for him to convince his listeners that a course of simple constructive exercises, together with the necessary theory in a manual of instruction that each student can possess for reference and home work, was coming nearer to solving the question of whether voice culture could be made an academic subject and become standardized as all other subjects are, or continue to be shrouded in mystery and vagueness and considered impossible of adoption as a regular part of a school curriculum. Mr. Haywood concluded his remarks by declaring that if a subject was susceptible enough of simplification so that written examinations could be given and credits allowed in the public schools, it would be but a short time before the interest of the State legislatures could be enlisted to dignify the profession by legalizing teachers of suitable proficiency and good standing.

Clayton P. Stevens, supervisor of the city schools and normal school, thanked Mr. Haywood for his convincing demonstration and stimulating talk, and at the termination of the novel hour and a half that the teachers had spent listening to the lessons and discourse the applause was spontaneous and prolonged.

### Victor Herbert Selects Arens Pupil

Margery Hausman (stage name Margery West), a Portland, Ore., girl, recently sang for Victor Herbert. He was so well pleased with her clear, fine soprano voice and exquisite singing that he at once recommended her



Photo by Bangs

MARGERY WEST,

Arens artist-pupil, engaged for Victor Herbert's latest comic opera, "Angel Face."

to Klaw & Erlanger as one of the principals for his new comic opera, "Angel Face," which opens in Chicago next week. Miss West is a pure product of the Arens Vocal Method, having received her first instruction from Mme. Harding-Brodie, of Portland, Ore., who is an Arens pupil and an enthusiastic exponent of the Arens method. "Mr. Arens says that much of Miss West's development is due to the splendid foundation she received from her first teacher. This is Miss West's initial operatic engagement.

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### Dubinsky to Summer in Belmar

Vladimir Dubinsky has had an unusually busy and successful season. His cello has been heard in many new musical centers with the Russian Symphony Orchestra, as soloist, and also in private concerts, for clubs and singing societies. He has appeared as soloist in Madison,



VLADIMIR DUBINSKY,  
Cellist.

St. Paul, Duluth, Sandusky, Cedar Rapids, Philadelphia, Harrisburg, Utica, Syracuse, Buffalo, Trenton, Elizabeth, Brooklyn, Garden City, and in New York. Chamber music also took much of his attention, and a large class of cello pupils claimed still more of his time. He is at present preparing a program of exclusively Russian music for his Aeolian Hall recital in the autumn. Mr. and Mrs. Dubinsky will spend the summer, as usual, at their place in Belmar, N. J.

### Woodstock Trio at Memorial Ceremony

The Woodstock Trio, consisting of Lisbet Hoffman, pianist; Hans Meyer, violinist, and James Gordon, cellist, furnished a large share of the music given at the memorial ceremony in honor of the late Elizabeth A. Allen at the high school auditorium, Hoboken, N. J., May 23, under the auspices of the Teachers' Mutual Aid Association. This was a beautiful affair, and the music, along with addresses, furnished much of importance. Appropriate to the occasion was the playing of the following numbers by the Woodstock Trio: "Elegy" (Arensky), "Elegiaque" (Rachmaninoff), "In Memory of a Grand Artist." Mr. Meyer and Mr. Gordon each gave violin and cello solos, and this tribute to the memory of a teacher who has gone, will not soon be forgotten.

### New Scott Songs from Flammer Press

Harold Flammer, Inc., will shortly bring out two new sacred songs by John Prindle Scott, "There's a Land of Pure Delight" and "Depart From Me." This last is a companion song to Mr. Scott's very successful "Come, Ye Blessed."

### Votichenko Has Remarkable Museum-Studio

Sasha Votichenko's remarkable museum-studio in the Hotel des Artistes, New York, contains an amazing assortment of strange documents, old engravings, autographed letters from famous men and women who have written their names in large letters on the pages of the world's history, as well as jewels, trinkets, and treasures which once adorned some of the most famous palaces abroad.

First and foremost among these treasures is the royal tympanon, the anteceding instrument from which evolved the harpsichord, the spinet and the piano. Above this instrument hangs the portrait of Pantaleon Hebenstreit, a musician of the court of Louis XIV, who is shown playing the very tympanon which now rests on a pedestal draped in purple velvet, in one corner of his great-great-grandson's studio.

Votichenko's passion for music is scarcely less ardent than his enthusiasm for collecting. One wonders how he succeeds in discovering all the queer places where the intimate things belonging to noted artists and royal families were found. Many of these treasures are gifts which the composer received from distinguished persons before



Photo by Bain News Service

SASHA VOTICHENKO,  
In his museum-studio.

whom he played during his visits to some of the most famous homes and palaces abroad. A picture of Catherine the Second hangs before a beautiful Russian shrine, and stained glass doors lead to the chapel, where wonderful curios abound. There are many interesting nooks and corners in this unique studio, and the heavy draperies, the dim lights and strange pieces of carved furniture add a charm to the whole which it is impossible to describe.

## ACROSS THE COUNTRY

Akron, Ohio.—(See letter on another page.)

Baltimore, Md.—(See letter on another page.)

**Bellows Falls, Vt., June 2, 1919.**—Margery Winnewisser Loew, opera singer, who was in Germany at the outbreak of the war and returned to this place to be married to Karl S. Loew, of New York, will spend the summer with her parents, Mr. and Mrs. F. C. Winnewisser. Her husband is in Russia, where business interests detain him.—The third concert of the season by the Concert Band was given May 30. The village has appropriated \$500 annually for the organization.

Berkeley, Cal.—(See "Music on the Pacific Slope.")

Bethlehem, Pa.—(See letter on another page.)

**Boise, Idaho, May 25, 1919.**—The musical folk of Boise combined in giving a "Music Week" May 11. The chief aim was to bring the forces into action which would be responsible for a big annual music festival and pageant. Novel schemes are being worked upon which will give Idaho one of the most impressive annual spectacles in the country. "Light on the Mountains," a translation of the Indian word "I-da-ho" (so named because of the unparalleled afterglows on the hills throughout the State), is to be the title and main theme of the production. It is planned to combine music and light in a magnificent way. Special music by one of our brilliant composers, rendered by a visiting symphony orchestra and the local choruses, will describe the moments of pageantry set in the hills with color and light. The community was highly elated and pleased with the plan brought forth by this "Music Week," which was executed in two months' time, the principal music director, Eugene A. Farner, having but recently returned from work in the army camps.

Boston, Mass.—(See letter on another page.)

Bridgeport, Conn.—(See letter on another page.)

**Burlington, Vt., June 2, 1919.**—The Junior Violin Club and its director, Beryl Harrington, were entertained May 28 at the home of Mrs. Fred Gaines.—An interesting spring recital was given by the pupils of Lillian Magner. A very large audience enjoyed the work of the following: Susan and Harriet Howard, Barbara Douglas, Maurice Arcand, Elizabeth Douglas, Ruth McKenzie, Martha Gage, Edith Davis, Elizabeth Ready and John White.—Florence Wood Russell has gone to her cottage at Mallets Bay for the summer, but will return to her city studio twice a week.

**Canton, Ohio, May 28, 1919.**—The most fashionable musicale that Canton has ever known was given by Mr. and Mrs. Harry Ross Jones at their residence, 125 Fifteenth street, Tuesday evening. The De Lutece Trio, consisting of Carlos Salzedo, harp; George Barrere, flute, and Paul Kefer, cello, were the artists brought from New York by Mr. Jones, president of the United Alloy Company. The program included French melodies and a concert "Royale," of which "Echoses," musette, sarabande and folane en rondeau were favorites. A danse Espagnole (Enrique Granados) was most warmly received. Deux chansons populaires Francaise (Marcaise Grandjany), harp solos by Mr. Salzedo, were a feature. Mr. Barrere gave a fantasia by Georges Hue as a flute solo. The artists returned to New York immediately after the concert closed.—Isolde Menges, the young English violinist, made her first appearance in this city Tuesday evening in the Auditorium, and gave one of the best programs heard in Canton this season. Miss Menges, who is a mere child in appearance, seemed to put her whole soul into her interpretations. Her numbers were extremely heavy, but were chosen to display her splendid technic to advantage. They included Handel's sonata in D major, "Samoan Lullaby" (Boyd), nocturne in E flat (Chopin-Sarasate), "Zephyr" (Hubay), minuet (Paderewski-Kreisler), Max Bruch's concerto in G minor, and rondo capriccioso (Saint-Saens). A number of encores were added. Eileen Beattie assisted Miss Menges at the piano.—Isolde Menges is the first artist to appear in Canton under the auspices of the local Musical Arts Society of this city. A series of musical events will be given in the future by this society.—Under the direction of Father Finn, the Paulist Choristers will give a musical program at the City Auditorium on Saturday evening.

June 21. The total proceeds will be turned over to Mercy Hospital. The program will be under the auspices of the Musical Art Society of Canton, which was recently organized and only a week ago gave its first musical program, with Isolde Menges, violinist, as soloist, at the Auditorium. The society plans to bring some of the world's most noted artists to Canton next winter.

Cedar Rapids, Ia.—(See letter on another page.)

**Chehalis, Wash., May 28, 1919.**—The Chehalis Music Festival was held in the Liberty Theater on Thursday (afternoon and evening) and Friday (afternoon and evening), May 22 and 23. The soloists on Thursday evening were Albert Creitz, violinist; John Claire Montieth, baritone, and Ida May Cook, pianist. The Choral Society, Ferdinand Dunkley, conductor, added to the pleasure of the concert with its artistic renditions, while the matinee of that day was devoted to a band concert given by the Chehalis Band, Gus L. Thacker, conductor, and to community singing under G. Bernard Chichester. Ferdinand Dunkley, organist; Gladys Mouglin, soprano; Ida May Cook, pianist; John Claire Montieth, baritone,

of the excellent rendition of these numbers was shown by the audience.

Coshocton, Ohio.—(See letter on another page.)

Emporia, Kan.—(See letter on another page.)

Evanston, Ill.—(See letter on another page.)

Fitchburg, Mass.—(See letter on another page.)

**Fort Smith, Ark., May 25, 1919.**—On Tuesday evening, April 29, Clarence Burg, pianist, gave an excellent recital at the Carnegie Library. The first number was MacDowell's concerto in D minor with Mr. Burg as soloist and his pupil, Ida Hennig, at the second piano. Other numbers by Chopin, Rachmaninoff, Brahms, Schutt, MacDowell, Scarlatti, Liszt and one of Mr. Burg's own compositions, "On the Congo," gave much pleasure. The hall was crowded with an appreciative audience. Mr. Burg also presented seventeen of his pupils in a recital at the Library Hall on Saturday afternoon, May 17.—With the spring come the numerous pupils' recitals and concerts. Hattie May Butterfield recently presented a group of her pupils in a piano recital at the Southwestern Studio of Musical Art. Miss Butterfield's pupils, whose work reflected credit upon their young teacher, were very ably assisted by three of Pearl Gerard's pupils.—The violin and piano pupils of Hulda and Frieda Deden gave a very enjoyable recital on Thursday evening, May 22. Little Wilma Schmidt showed extraordinary ability for her eleven years.—The pupils of St. Anne's Academy, who recently presented with such marked success "The Wild Rose," an operetta by Rhys, will give a piano and voice recital of international music next week, which promises to be very interesting.—The junior recital of the Southwestern Studios will take place on June 5 and the senior recital on June 6.—Frieda M. Kuseurt, of the Leschetizky School of Piano Playing, will present a number of her pupils in a recital, at the recital hall in the Friedman building the first week in June. Miss Kuseurt specializes in kindergarten work, and will present one little tot, barely five years of age, who shows remarkable ability. Partha F. Nicholson, head of the same school, will present four of her advanced pupils the third week in June.—The musicale given by the Bayview Reading Circle for the benefit of their French orphans, was very successful. The program arranged by Mable Vann Lindsey was found some of our best local talent, including Mrs. Joe Lening and Luretha Lening, piano duet; Ed Deel Haglin, reading; Gretchen Youmans and Gladys Krone, violin duet; Mrs. Roy Vann, song; Professor Smith, piano solo; Mrs. Sternberg, song; William Worth Bailey, violin solo; Agnes Winchester and Mrs. Klusmeier, vocal duet; Adrienne Moore, piano solo, and Mrs. Charles B. Latz, song.—The Sunshine Club gave its annual tea for the benefit of the Blind Babies' Home in Summit, N. J., on Friday afternoon, May 9, at the residence of Mrs. S. W. Bailey. A very interesting program was given by local musicians.—The annual tea of the Convent of Mercy, sponsored by St. Edwards' Guild, was a very charming affair of May 7. The tea given at the home of Mrs. Frank Coffey, under the auspices of the lady board of managers of Spark's Memorial Hospital, was successful in a high degree. Numbers were given by Mrs. Latz, the Misses Ballman, Mrs. Hall, Francis Handlin, Miss Hunt, Mrs. Sutton, and Mrs. Young. This trio of talented sisters gave as an encore a medley of Irish songs, arranged by May Hunt and given for the first time in public. Fifteen songs by John McCormack and Al. Wilson are cleverly combined to make a story. The medley was so enthusiastically received that Miss Hunt may decide to have it published.—One of the largest and most successful musical efforts ever held in our city was the annual concert under Professor Smith's direction given recently by 400 selected voices from the grades of the Fort Smith public schools. The immense high school auditorium was packed and many were unable to gain admittance. Mr. Burg says in his review of the concert: "The marked increase of attendance at all musical events this winter, has been rapidly dispelling the reputation of Fort Smith as being a backward town musically, and to Professor Smith is due a great deal of the credit for this awakening."—On Tuesday, May 20, the music department of the high school presented "The Maid and the Middy," by George Lowell Tracy. The members of the High School Glee Clubs were ably supported by a chorus of 200 voices from "Junior High." Del Maya Dorrough as Valerie Vane, the maid, was undoubtedly the star. Her sweet soprano voice was de-

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and G. Bernard Chichester, reader, appeared at the Friday matinee, assisted by the High School Chorus, directed by Edna McKee. At the final concert a number of the same artists were heard.

Chicago, Ill.—(See letter on another page.)

**Columbia, S. C., June 2, 1919.**—A students' recital was given on Monday evening, May 5, at the Columbia College Conservatory of Music, at which twenty-three pupils were heard in a splendid array of compositions. They acquitted themselves in a fine manner, which speaks highly for the work of the school. On Monday evening, June 9, the annual conservatory concert was given. This event was the thirty-first recital of the season, and only five of the twenty-seven numbers on the program had been presented before at one of these recitals. The varied program contained numbers by Beethoven, Schubert, Liszt, Chopin, Sgambati, Schumann, Brahms, Rubinstein, MacDowell, J. Prindle Scott and others. Much appreciation

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lightful. In the duet, "Blow Winds, Blow," she divided honors with Billy, the middy, portrayed by Chub Barton. Another clever number especially enjoyed by the audience was the trio, "Looking for a Criminal," by Evans, Fitz and the Count (George Otto, Welden O'Brien and Morgan Beatty, respectively).—Kenneth Metcalf, for the past six years musical director with Al. G. Field's company, has come to Fort Smith to make his home. He has accepted a position as choir director at one of the churches, and has opened a studio in the Friedman Building, where he will teach voice. Mr. Metcalf graduated under Professor Kock in Toronto, and has taken a prominent part in musical activities in Columbus, Ohio. Besides his excellent work in connection with Mr. Field, he is a teacher of high order. He also possesses a voice of very pleasing quality, and has given generously of his talents on numerous occasions, in the short time he has been in Fort Smith.

**Galesburg, Ill., May 21, 1919.**—Isolde Menges, the English violinist, gave a recital under the auspices of Anna Groff-Bryant, of the Lombard School of Three Arts, and Mr. Bentley, of the Knox Conservatory, on March 25, in Beecher Chapel. In the afternoon, at the Methodist Church, Miss Menges had played to a large and enthusiastic audience of children.—The French Army Band gave a patriotic concert at the Armory, April 18, to which the town gave a hearty welcome.—On Tuesday evening, April 22, the Musicians' Club gave its first guest night concert at the Central Congregational Church. Those taking part were Faihthe Hague, John Karl Jackson, Florence Scholl, Helen Carlton Marsh, Gail Hamilton Ridgway, Linda Holmes Chappell, Irma Morey, William F. Bentley, Peter Stromberg, Mr. and Mrs. Everett Hinchliff, Henry F. Arnold, and John Winter Thompson.—The Lombard School of Three Arts presented Ruth Willis in a graduating recital, April 29. She was assisted by Onita Wetzel, pianist.—An appreciative audience enjoyed a rare musical treat April 30, when the members of the Capella Choir gave their annual concert in Burnside Chapel, with John Karl Jackson, director of Hedding Conservatory, as conductor. The choir was assisted by Raymond McFeeters, pianist, and Lela Niles, accompanist.—The Knox Conservatory has presented the following pianists in graduation recitals: May 1, Edna Merritt, pupil of Professor Weddell; May 5, Frances Yearley; May 9, Bertha Havens.—Amy Hoyer, pupil of Gail Hamilton Ridgway, gave her graduating violin recital, May 12.—May 8, the Knox Conservatory gave its 773d recital at Beecher Chapel.—Lucia McGinnis, pianist, was heard in a recital at Fine Arts Recital Hall on May 9. Miss McGinnis was assisted by Edna Kimp-ton, soprano; Marie Kirby, reader; Louise Sinclair and Irma Morley, violinists.—Nelle Jayne, lyric soprano, assisted by Herbert Lowe, baritone, pupils of Anna Groff-Bryant, appeared in recital, May 15, at Alumni Hall, Lombard College Campus. May 5, Mrs. Bryant presented Marion Woodley, contralto, in her graduating recital.—At the home of Mrs. Chappell, the Musicians' Club gave the last program of their season, an Italian one, May 13, and elected officers for the ensuing year. Mrs. Pierce was elected president.—The Men's Glee Club of Knox College sang at Beecher Chapel, Monday evening, May 19.—May 26, the Girls' Glee Club of Lombard College, under the direction of Florence Scholl, pianist, School of Three Arts, will give a concert.—The Minneapolis Symphony Orchestra, under the local management of Anna Groff-Bryant, will give two concerts, May 29. This is the annual spring festival tour of the orchestra. The soloists are to be: Emma Noe, soprano; Albert Lindquist, tenor; Harriet McConnell, contralto, and Corporal Finley Campbell, baritone.

**Grand Rapids, Mich., May 25, 1919.**—The annual choir concert of St. Mark's Pro-Cathedral was given in the St. Cecilia Auditorium on May 20. A most cordial audience listened to the presentation of Cowen's "The Rose Maiden," and it was indeed inspiring to hear the many well trained young boys, who reflected great credit upon their choirmaster and accompanist, Harold Tower. Mr. Tower has been organist for some years at St. Mark's Pro-Cathedral and bears a reputation of which Grand Rapids is very proud. Mr. Tower's standards are of the highest and his choir work most uplifting to the boys coming under his training. Mrs. Frank Montelius, contralto, formerly of Grand Rapids, now studying public school music in Chicago, assisted. She was enthusiastically greeted by her many friends, who were charmed by her usually good voice. Others participating in the cantata included: Mrs. J. A. Michaelson, soprano; J. Jans Helder, tenor, and H. Olin Igelman, bass.—The closing concert of the St. Cecilia Society, Reese Veatch, conductor, was given by the orchestra, with Roderick White as the violin soloist, on May 23. The St. Cecilia Orchestra has a bright future in store if the members continue to progress and play as well as they have been doing of late under the capable directing of Mr. Veatch. Grand Rapids has always welcomed Roderick White, and added to his fine technique, more individual interpretation, color and vitality were noticed in his work this year.

**Hagerstown, Md.**—(See letter on another page.)

**Kalamazoo, Mich., May 30, 1919.**—The Kalamazoo Musical Society closed its season with a program devoted to American music in charge of Mrs. Harry M. Snow and Mrs. Harry R. Horton. The numbers were remarkably well chosen and introduced several local artists

## O'SULLIVAN Recognized



Photo by Matsene, Chicago

The following clipping was cut from the editorial page of the MUSICAL COURIER of May 15. It is a news comment, but it makes a wonderful advertisement, and will be read with the greatest interest by managers throughout the country who run concerts to make money:

John O'Sullivan, the tenor, gave his second recital at Symphony Hall, Boston, on last Sunday evening and for the second time within six weeks sold out the house. Only three artists before him have gone to Boston into Symphony Hall for a Boston debut and repeated to a sold out house within six weeks of their first appearance—John McCormack, Amelita Galli-Curci and Jascha Heifetz. Which would seem to point out very distinctly the class of artist that Mr. O'Sullivan is proving himself to belong to.

O'Sullivan is now in France participating in the great Peace performances at the Paris Opéra. He will appear in America from October to May next season, and the liveliest managers will make big profits with him. Considering his drawing powers, his fee is most reasonable. Write for information to

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who have not been heard before this year at Kalamazoo Musical Society concerts. It is hardly possible to give individual mention of each artist in the limited space available; suffice it to say, that every number was interesting, from the talk on "American Music" by Agnes Powell to the closing "Sayonara" (Cadman), sung by Bertha Davis and Stanley Perry. The program was divided between Indian, Puritan and Colonial sections, each section introducing numbers in costume. At the close of the concert active members of the Musical Society had a short business meeting and listened to the annual reports of the officers, which were indeed very gratifying, showing a membership of over 500 and a very handsome balance in the treasury. Mrs. James H. Wright, who has so efficiently conducted the executive office of the society for the past year, was unanimously re-elected, as were Vice-President, Mrs. A. L. Waldo; Secretary Mrs. Alfred Curtenius, and treasurer Henry Overly. New members of the board of directors are F. H. Bowen, Agnes Powell, Eulalia S. Buttleman, who will serve with Mrs. H. M. Snow, and Frances Leavens.—The annual concert of the Central High School and Musical Association was given Friday, May 23, in the Vine Street Auditorium. The program included numbers by the Girls' Glee Club, directed by Mrs. Caled Forsythe; the Boys' Glee Club, the Mandolin Club, coached by C. V. Buttleman, and the orchestra, directed by Henry Eich, and was enthusiastically received by a capacity audience.

**Kansas City, Mo.**—(See letter on another page.)

**Los Angeles, Cal.**—(See "Music on the Pacific Slope.")

**Lexington, Ky.**—(See letter on another page.)

**Louisville, Ky.**—(See letter on another page.)

**Miami, Fla., May 28, 1919.**—An unusual concert was given in the school auditorium, May 13, by the Miami Orchestra and the Y. M. C. A. Chorus. A big triumph was scored in this combined effort of the two organizations, which have joined forces and will no doubt add considerable inspiration to the music loving public, in the work undertaken. The orchestra of twenty-five pieces is conducted by Maurice Karp. J. A. C. Riach directed the chorus of forty voices. The orchestra gave the march from Meyerbeer's "The Prophet," "A la Bien Aimee," Schutt; "Ah Fors e Lui," from "La Traviata"; "Dream" melody, from "Naughty Marietta," Herbert, and scenes "Pictoresque," Massenet. The choruses were "Viking" song, S. Coleridge-Taylor; "Ring Out, Sweet Bells of Peace," Caro Roma; "Away to the Woods," Geibel, and the "Anvil" chorus, from "Il Trovatore." Mrs. Hamilton Hopkins, who gave "Ah Fors e Lui," from "La Traviata," possesses a voice of rare beauty, which she has been trained to use to the best advantage, having received her vocal education in Italy and also from Hamilton Hopkins, her husband. She was given an ovation at the close of her song, and as an encore delighted her audience with a charming interpretation of "Comin' Thro' the Rye." The second assisting singer on the program was Charles Taylor, the boy evangelist, whose tenor voice was heard to advantage in two pleasing numbers, "Morning," Oley Speaks, and "Tommy Lad." At the conclusion of the concert coupon books of season concerts to be given during

the summer months were sold at the door. These "Pop" concerts will afford genuine treats for the music loving public, and will do their bit toward keeping up the general musical interests of the city. Both Mr. Riach and Mr. Karp are most energetic in their efforts to make Miami a music center and deserve a great deal of credit for arranging the summer concerts. Mr. Riach is also organizing community sings in a number of towns and cities near Miami, and is aiming to enlarge the membership of the Miami Y. M. C. A. chorus to a membership of fifty.—The boys at Curtis Field were entertained by Iva Sproul-Baker, Mrs. G. C. Bolles, and Charles Sharman, with an informal musicale. Mrs. Sproul-Baker pleases the men most when she plays the accompaniments of the "war songs" and old favorites, while they stand around the piano and sing.—Local musicians, led by J. A. C. Riach, furnished the music for the "Silver Tea" given at the Presbyterian Church, for the benefit of the Sunday school.—A program given by the Children's Music Club attracted a large audience Saturday afternoon. A collection was taken for the benefit of the Syrian and Armenian relief fund. Corinne Faudel, Burton Wilson, Marion Branning, Zenia Wolfson, Winston Hall, Lillian Bruner, Eulah Messler, Ouida Davis, Rhea Martin, Henrietta Erdmans, Dorothy Wells, Eleanor Cozatt, Stanley Denziger and Lucille Clark were the participants.—Jeannette Lindstrom, popular pianist, has gone to Chicago for a vacation of several weeks.—Isabelle Morton, danseuse, will study interpretative work in New York this summer. She will resume her classes at her studio on Eleventh street next October.—Under the auspices of the Anti-Tuberculosis Association a concert was given by the St. Agnes Colored Band in the Royal Palm Park. The offering taken was devoted to the colored visiting nurse fund.—Grace Porterfield Polk has received word that her most recent song, "June," has met with the favor of publishers and is now in press.—Anita and Inez Ricou sang at the First Christian Church on Sunday morning and at the evening service of the White Temple. These young girls are studying with Leona Dreisbach and are very much in demand at musical functions.—Kanute Felix, founder and director of the Florida Conservatory of Music and Art, delivered an interesting address before the Audubon Society.—Miami is the proud possessor of a symphony orchestra. Maurice Karp, violinist, and L. A. Munier deserve the appreciation, not only of Miamians but of the entire State, for the success of this organization, which has won the favor of the lovers of music who are endeavoring to have good music for Florida.—Mr. Munier and Mr. Karp are offering a series of twenty "Pop" concerts to be given every Tuesday evening. The first of this series was given last night in the auditorium of the Central School, the orchestra playing the triumphant march from "Aida"; "A Day in Venice," Nevin; selection from "Maytime," Romberg; "Cadiz," Albeniz, and Russian rural scene, Friml. Helen Kaufman gave a cello solo and Naomi Elliott sang Neidlinger's serenade.

**Memphis, Tenn.**—(See letter on another page.)

**Minneapolis, Minn.**—(See letter on another page.)

**Montpelier, Vt., June 2, 1919.**—The Montpelier Military Band gave a concert at the Montpelier Hotel. (Continued on page 40.)

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**Hein and Fraemcke Students in Concert**

Celia Trevino, an unusually talented eight year old violinist studying at the New York American Conservatory of Music, Hein and Fraemcke, directors, appeared in a benefit concert at the McAlpin Hotel, May 24. The child has been pronounced unusually talented by Maud Powell and Fritz Kreisler. She played De Beriot's "Scene de Ballet," "Obertass" (Wientawski), and smaller pieces by living composers. Following each of her numbers, she received vigorous applause and many gifts. T. Van Hermet, baritone; Miss Lucchese, soprano, and Mme. Colombati, contralto, assisted. A donation was made to help the young violinist buy a new instrument, and pictures of the precocious child were sold. Many Mexicans and Spanish people were in the audience.

May 23 there was a recital at the College of Music in which twelve pianists, six violinists and one vocalist appeared. In spite of the unfavorable weather, the recital was well attended and was a fitting climax of the recitals given by the juniors at the college hall. Among the younger pupils, ranging from eight to ten years, Howard Kay especially distinguished himself. His playing of the intermezzo from "Cavalleria Rusticana" and a Hungarian dance by Brahms, for violin, was out of the ordinary for one so young. His technic and interpretation showed much talent and careful training. Little Mary Rosen was a surprise, and shows great promise. She played "The Juggler," for piano (Kern), with great dash and exceptionally clear technic. Mildred Holzmann also deserves much praise for her rendering of "Für Elise," by Beethoven. Margaret Gannon and Alice Zabshlicky should not be overlooked, as they both played exceptionally well. Frieda Leary (who substituted for Marjorie Wickes), John Noge, Pauline Giller and Gustav Hagenah, violinists, proved to be a credit to the institution and their teachers.



CELIA TREVINO,

Talented child violinist pupil.

Renee Reiss, Minni Kurtz and Alice Dagenhardt starred in their performances, and it is doubtful whether any institution can produce pupils so young, playing with finer interpretation and skill than these little girls showed. Ruth Edelson closed the concert with a fine performance of the F major sonata (first movement), by Mozart, with accompaniment of second piano by Klammer, ending a recital of which the college can justly feel proud.

Clara Meyr, contralto, of the senior class, sang a number which was heartily applauded.

**Professional Women's League Has Fine Program**

An interesting musical program was presented at the twenty-sixth annual reception and installation of officers of the Professional Women's League, which was held at the Hotel Astor on Monday afternoon, April 28. May Flower and Violet Beasley, pianist and violinist, opened the program with a selection which was followed with four songs by Philcas Goulet, who possesses a very fine baritone voice. Amparito Farrar, the popular soprano, was also heard in several selections which served admirably in displaying the sweet and clear quality of her voice, which has found a place for her among the foremost recitalists of the day. She was accompanied by her mother, Mrs. Louis Farrar.

H. Denton Bastow, tenor, sang six songs, two prominent among which were "The Heart Call," by Frederick W. Vanderpool, and "Mine Honor and My Love," by Arthur A. Penn. Mr. Bastow has a voice of fine range and quality and his interpretations were intelligently given. Mr. Penn furnished artistic accompaniments and came in for his share of the applause after his own compositions. The final group on the program consisted of two songs, "L'ultima Canzoni," by Tosti, and "Teresita Mia," a Spanish folksong of the Pyrenees. Another singer whose art

added to the pleasure of the afternoon was Jessica Smith, who possesses a good soprano voice which she used effectively.

**Ridgewood (N. J.) to Have Recital Series**

"The Ridgewood Recitals," which is the name selected for the series of subscription concerts to be given under E. B. Lilly's management next season in the new High School Chapel at Ridgewood, N. J., bid fair to be a big success from an artistic point of view and will put Ridgewood in the very forefront of suburban communities musically. Invitations to become charter subscribers to the series have been sent to a number of prominent Ridgewood citizens and music lovers, and the response in subscriptions as well as the many complimentary expressions of opinion received indicate that the opportunity is appreciated by the discerning.

Many people who have been accustomed to going to New York, and, indeed, who have been constrained to go there for their musical entertainment, may now enjoy the art of their favorites right in their home town. Requests have been received from Paterson and other nearby places.

The plan contemplates a series of four nights, probably Mondays, October 20, December 15, January 19 and March 15, with subscriptions for the series at \$12 for two seats (war tax paid), payable August 15, at which time tickets for the entire series will be ready for delivery.

The management is in negotiation with the artists whose names will be announced as soon as contracts are arranged. It is a rather ambitious undertaking for a community of Ridgewood's size, although similar series have been given successfully in several suburban towns near New York of greater population.

Mr. Lilly is very much interested in the development of young people along musical lines and has set aside a few seats for bona fide students who may subscribe through their music teachers at a reduced rate.

**Gulich Plays at Granberry Piano School**

On Saturday afternoon, May 24, Anne Gulich, the daughter of Professor Gulich, of Harvard University, played for a number of invited guests at the Granberry Piano School, New York. The artist presented numbers by Bach, Ravel, Debussy, Schubert, Hanselt, Paderevski and Chopin. Among those who heard Miss Gulich were Dr. and Mrs. Daniel Gregory Mason, Dr. N. J. Elsenheimer, Mary Croig-Pigueron, Carlos Buhler, Edwina Davis, Elsa Foerster and Dr. Solomon. Miss Gulich was chosen by Dr. Muck to be the soloist with the Boston Symphony Orchestra twice during different seasons before she had graduated from the Faeltens School.

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### John Prindle Scott Vacationing

The accompanying snapshot of John Prindle Scott shows the popular composer trout fishing in the Sable River, northern Michigan, where his success in this line has already resulted in catching ten perfectly good trout.

Mr. Scott, who is devoted to outdoor sports, is enjoying



JOHN PRINDLE SCOTT,  
Trout fishing.

his vacation immensely. One of his favorite pastimes is tramping many miles daily.

Despite these numerous pleasures Mr. Scott devotes a few hours daily to compositions, and expects to have some new songs ready in the near future.

### Werrenrath Sings New Patriotic Aria

When Reinald Werrenrath was asked to sing a patriotic aria at the Newark Festival, he decided that one must be written especially for the occasion. The well known baritone is fortunate in having for his accompanist Harry Spier, who is not only a fine pianist, but also a composer of distinction. Therefore, he and his accompanist set themselves to find a suitable lyric, and after many false starts, finally decided upon Christopher Morley's "Hymn for America," recently written.

Mr. Spier has used two main themes in his setting; the first, of imposing grandeur and dignity, opens the number, begun in recitative style, and is heard again at the close of the recitative. The arioso part does not begin until the second verse, with the words, "What a glory, what a gift," and with this line we hear the second theme in full, although it has been announced in the recitative. The development of the second theme runs into the words,

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"Thou who holdest here in hand," when we meet a combination of the two themes, and a sharp interruption of the quiet flow of melody in the line, "Lo, thy blade hath cutting edge," and the next line. Following this comes a long interlude, into which the two main themes are skilfully woven, and after a most dramatic climax, the first theme is heard in all its grandeur with the words, "Take our passion and our pride." In the words, "America, dear motherland," the climax of the whole composition is fittingly reached, and the spiritual ecstasy of the lyric is admirably sustained to the close of a stirring postlude. It is of interest to note that the "Hymn for America" was scored for orchestra by another prominent American musician, Deems Taylor.

### Adelin Fermin to Teach in New York

Adelin Fermin, who has been a member of the faculty of the Peabody Conservatory of Music of Baltimore since 1910, has signed a contract to remain in his present position throughout the coming year, but, as already announced in the *MUSICAL COURIER*, instead of devoting all his time to conservatory work he will be at the conservatory only three days a week, the other three being spent in his studio in New York, where he will accept a certain few pupils.

Adelin Fermin was born in Holland. When only seventeen years of age he was appointed organist of a prominent church in Maastricht but soon forsook the manuals for the study of singing. His first teacher of voice was Ramioul, and later he worked under the guidance of Warnots in Brussels, Messchaert and Fru Ypes-Speet in Amsterdam. For some years he devoted himself to concert-



ADELIN FERMIN.

izing in France, Holland, and England, and at the same time held the position of vocal instructor at the Conservatory of Music at The Hague.

Since the autumn of 1910 Mr. Fermin has been a member of the faculty of the Peabody Conservatory in Baltimore. His work in this prominent institution has met with signal success, and he has developed many a singer of importance in the concert and light opera field. Probably the best known of his pupils is John Charles Thomas, who occupies a unique place among baritones on the light opera stage.

### Lucille Lawrence Performs Remarkable Feat

Lucille Lawrence, soprano, now singing leading roles with the Del Rivero Opera Company in Mexico, performed a brilliant feat of study that made possible the production of "Andrea Chenier" and gave Titta Ruffo the opportunity to appear there in one of his star roles which he could not otherwise have sung. "Chenier" was not originally included in the company's repertory, so when it was decided to give it none of the sopranos were prepared. Owing to circumstances it was necessary to rush the opera into preparation and Miss Lawrence performed the truly remarkable feat of appearing in the leading female role within forty-eight hours after the time it was assigned to her, although she had never seen the music of the opera before and heard it only once or twice. Dolci was the tenor and Ruffo the baritone. There was a tremendous ovation both for him and Miss Lawrence at the conclusion of their famous scene.

### Three Louis S. Stillman Pupils' Recitals

Three interesting piano recitals were given by pupils from the New York studio of Louis S. Stillman on Sunday afternoons, March 30, April 20 and May 18. Many composers were represented on the programs by the following students: Cecelia Quartararo, Anna Densen, Francis Friedman, Tillie Miller, Pink Furbeck, Etta Kurzrock, Goldie Wolfe, Meriam Smith, Frank Gaebelein, Rita Marx, Bernece Kazounoff, Sadie Yergen, Meriam Virginia Smith, Alberta Matthews, Frank Sheridan, Lillian Rosen and Adam Smith.

### Aschenfelder Pupil Heard

Grace Strasburger, artist-pupil of Louis Aschenfelder, appeared in concert at the Masonic Temple, Harlem, on Thursday evening, May 22.

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(Next Biennial Meeting N. F. M. C. to be held at Peterboro, N. H., in 1919. Everything pertaining to the programs for that occasion must be referred to the N. F. M. C. executives, Mrs. MacDowell standing ready to carry out the dispositions of that association only.)

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### Music for Babies

Effa Ellis Perfield says:

Educators and parents now realize the importance of early training for children. They no longer believe that the child may "run wild" until it is seven or eight years old and then be in a condition for a systematic natural development. The secret of interesting a pupil of any age (three to ninety-nine years) is to enable him to "do." We are all interested in the things we can do. A pupil does a thing and at once realizes his sense of power. He then gains satisfaction because he feels that he is growing. Music teachers have confined their teaching largely to the student over six and seven years of age, not because he could not be taught, but because the mother has not felt that her child needed to study. Children need "busy" work that is constructive. There is a difference between using apparatus to embellish an exercise that is not constructive, and play that is constructive. Apparatus is all right for drill but not for presentation. The percept and concept must come from within.

The Mothers' Nature Music Course, for children four, five and six years old, is what Effa Ellis Perfield has compiled to meet the need of mothers and teachers who realize that the baby child demands constructive work. Nothing interests the child more than music and pictures, and the basis for this course is the music of nature. The ear, eye and touch are developed; the child is awakened, rhythmically, melodically and harmonically; it hears, sees and touches. The creative work starts in the beginning lesson. No time is wasted on learning things that must be unlearned later on. Foolish stories are eliminated. Only real stories that have a direct influence and meaning on the inner development of the child are used. This work is correlated with the Effa Ellis Perfield work; some of the drills in the latter part are taken from the Perfield course. No other system for children grows into the Perfield work because, she says, kindergarten courses teach staff and notation without feeling; they teach note values by "time sticks" which are not fundamental because they are not final; they teach chords out of scales, they give ear training on intervals, etc. They sing songs about "face" being the "spaces four on the treble staff." They confuse rhythm with pulse. They teach transposition on top of keys by finger position instead of by a feeling of "in" the key. Mothers' Nature Music and the Effa Ellis Perfield System solve all these music problems and arouse the child to listen, to create and to analyze. He builds for future work. The course is especially valuable for mothers who have not studied music; it is also for mothers who play but who have not studied the scientific presentation of music.

She urges mothers to ask themselves the following:

When I listen to music, do I get the message, or do I only enjoy it? Can I listen rhythmically, melodically and harmonically? Do I know a polka from a schottische? Do I know a minuet from a gavotte? Do I know a bolero from a polonaise? Do I know a mazurka from a waltz? Can I listen to an orchestra and follow the different voices played by the different instruments? Can I improvise a lullaby, or sing a nursery rhyme, and know that I have it in perfect form. Many a mother knows how to rock the baby, but she does not always know how to sing to it. Do you know that the Indian mother sings to her babe in the same pitch that it cries, and for that reason it stops crying?

Is your child taking music lessons that consist of a scale, an etude and a piece? Statistics show that out of the hundreds of pupils who study music, only ten per cent. arrive beyond the third grade.

Many take lessons in childhood and forget it all later on, because they do not "keep up their practice." The Mothers' Nature Music Course and the Effa Ellis Perfield Teaching System enable a teacher to do creative work with a pupil so that he feels and knows for himself; hence in later years if the pupil gives up the technical side of music he still has an inner love and appreciation for music that makes him a valuable listener. Students need music work that will develop them from within.

### ACROSS THE COUNTRY

(Continued from page 37.)

tary Band, which has been engaged to play at Burlington for the big home coming welcome on July 4, gave its first concert of the season here on May 22.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Philadelphia, Pa.—(See letter on another page.)

Pittsford, Vt., June 2, 1919.—Under the direction of Edward Gorman, the Proctor Band of twenty-five pieces gave its first concert of the season on Memorial Day.

Portland, Ore.—(See letter on another page.)

Proctor, Vt., June 2, 1919.—Rachel Morton Harris, of New York City, has been engaged by the Musical Club to give a song recital at its annual gentlemen's night, to be held at the home of Florence Mead on June 4.

Pueblo, Col., May 26, 1919.—The first concert of the 1918-19 season of the Pueblo Musical Society, Wardner Williams conductor, was given on May 22. The principal soloist was Glenwood E. Jones, tenor, who sang songs by Handel, Rachmaninoff, Tschaiakowsky, Ponchielli, Watts, Burleigh, Clay, Homer and Lohr. He has an exceptionally good voice and gave much pleasure. Other soloists included: Alice Killin-Keough, Mrs. William J. Kidd, Mrs. A. L. Price, Berenice Parker, Verna Rodell, Harold Stillman and Ethel Larson.—The Pueblo Musical Society was founded as a permanent organization for the presentation of oratorios, etc., and the Austin Organ Company is building a \$35,000 organ for the Society's new auditorium. It is expected that the auditorium and organ will be dedicated sometime this year with a series of concerts and organ recitals. The work of the society is of a splendid standard.

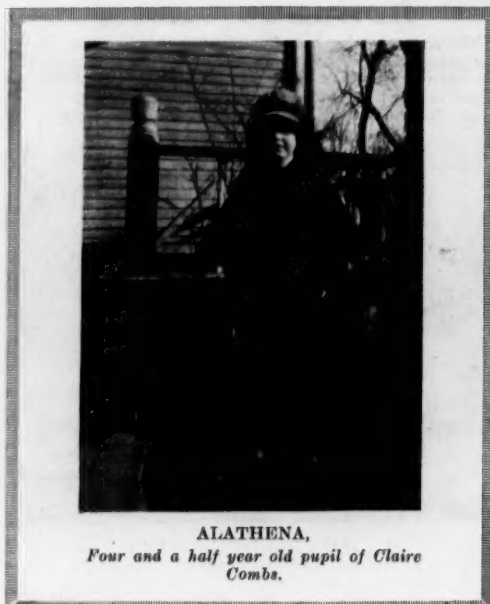
Redlands, Cal.—(See "Music on the Pacific Slope.")

San Antonio, Tex.—(See letter on another page.)

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Santa Barbara, Cal.—(See "Music on the Pacific Slope.")

Scottsbluff, Neb., May 28, 1919.—By arrangement with Horner-White, of Kansas City, Paul Althouse, tenor of the Metropolitan Opera Company, was presented in an interesting recital here at the Orpheum Theater on May 26. Mr. Althouse's program was as follows: "Crying of Water," Campbell-Tipton; "Fields of Ballyclare," Maley; "Do Not Go, My Love," Hageman; "Christ in Flanders," Ward-Stephens; "Soupir," Duparc; "Berceuse a Phillis," Mason; "Carnaval," Faurdin; "Heart of a Rose," Methven; "Temple Bells," Strickland; "Bitterness of Love," Dunn; "Pipes of Gordon's Men," Hammond, and an operatic aria. Owing to the insistent demand for "more," the singer was obliged to give five additional



ALATHENA,  
 Four and a half year old pupil of Claire Combs.

The following are some original poems written by the little four and a half year old Alathena, a pupil of Claire Combs:

#### NATURE.

Wet is the sea,  
 Dry is the sand,  
 Pretty shells of pink and blue  
 I see on either hand.

#### JENNY WREN.

Jenny Wren came back again,  
 Yes, she did.  
 Peter saw her fly away,  
 Dear, oh, dear.

#### TWEEDLE DEE AND TWEEDLE DUM.

Tweedle Dee bought a nice new cat,  
 And Tweedle Dum upon it sat.

Quack, quack, said the duck,  
 You're very good luck.  
 Quack, quack, said the duck,  
 Luck-a-luck a luck.

The wind is blowing all the day,  
 And always it is going to play.

The merry go round goes round and round,  
 Slowly up and slowly down,  
 Here goes the merry go round.

The lion makes a very loud noise,  
 And frightened all the girls and boys

The little bird goes in a tree,  
 And likes to sing a song to me.

songs for encores. He was in superb voice and made a thoroughly memorable impression. His is a voice of power and richness which he uses with intelligence and artistry. An assisting artist was Powell Weaver, pianist, who played numbers by Gluck-Brahms, and Chopin.

Spartanburg, S. C., May 24, 1919.—On Wednesday evening, May 14, Helen Weiller, of New York, won a place in the hearts of all who attended her concert, when she was obliged to give the entire program, owing to the fact that Oscar Seagle, with whom she was to have given a joint recital, was prevented through illness from appearing at the last moment. Miss Weiller was given a most enthusiastic reception and she deserved it, as she possesses a splendid contralto voice. Among her numbers were: "By the Waters of Minnetonka," Lieurance; "Dawn in the Desert," Ross; "Khaki Lad," Aylward; "Blue Bell," MacDowell, and "Cuckoo," Schaefer. Other Southern melodies were: "Carry Me Back to Old Virginny," "De Ol' Ark's a-Moverin'," and "Ma Little Sunflower," Vanderpool. For the last group she opened with another Vanderpool song, "Values," and followed with the "Robin Woman" song from Cadman's "Shanewis." Kryl's Band assisted at the concert.

St. Paul, Minn.—(See letter on another page.)

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Vancouver, B. C., May 28, 1919.—The Vancouver Operatic Society gave three highly successful performances of "The Geisha" at the Avenue Theater, beginning May 15. The production was under the excellent direction of the following: J. C. Welch, musical director; Harold Nelson Shaw, stage director, and Lionel Tucker, dancing instructor.—On May 15, 16 and 17 "Martha" was staged in the auditorium of the Provincial Normal School, under the direction of Miss Cooney, of the musical department. Jessie Adam, as Lady Harriet, showed exceptional vocal and histrionic talent in her role. Violet Irving as Nancy, Mr. Timberlake as Sir Tristan, and Mr. Aldworth as the Sheriff, were also very successful. The work of the chorus in the Fair scene was particularly good.—Mrs. W. F. Brougham was the soloist at the Vancouver Symphony Orchestra's final concert of the season.—Harold Nelson Shaw, B. A., of the Vancouver School of Expression, was the stage director of the performances of "Tom Jones," given by the New Westminster Operatic Society.—Sydney Dalton, of New York, will be in Vancouver for the summer and will open a class in singing and accompanying.

Washington, D. C.—(See letter on another page.)

#### Enter Robert Hayne Tarrant

Robert Hayne Tarrant, the New Orleans impresario, will be in New York about June 10 for a visit of two weeks, combining business and pleasure.



### Von Klenner in Atlantic City

The Baroness Katharine Evans Von Klenner, the distinguished American vocal teacher, has gone to Atlantic City for a much needed rest after her busy winter season and preparatory to the opening of her summer school at Point Chautauqua, N. Y. Mme. Von Klenner, owing to the numerous applications received from all parts of the United States from those desiring to receive her instruction, expects the busiest summer season of her career. The course extends from June 18 to September 1, and many teachers wishing to become acquainted with her popular method (Viardot-Garcia), also those wishing to prepare new concert programs and operas, are already being booked for the course. Many of her New York pupils will accompany her, and thus combine work and pleasure at Chautauqua Lake, called the "garden spot of America." Mme. Von Klenner's music colony has become quite famous throughout the country, and almost every State in the Union has one or more representatives there. The Tuesday afternoon musicales and opera recitals add greatly to the attraction of the place and give opportunities for those visiting the Chautauqua Assembly to receive the best metropolitan instruction and gain association with those representing the highest in vocal art.

### Mildred Bryar's Dreams Coming True

A tiny bit of humanity with big, dark eyes, seated in her rocking chair, singing her doll to sleep with Mother Goose melodies—thus one day her mother found her. How old did you say, and was it a tune? Yes, it truly was, and well carried, too, at the age of a year and a half. Taught by a musical mother, Mildred Bryars even then gave promise of her future taste and attainments. This is not fiction, although Miss Bryars modestly disclaims any suggestion of precociousness for herself when interviewed.

At six, the rocking chair and the song had given way to a piano and scales, and, guided by her mother's wise teaching, she was mastering the intricacies of that in-



Photo by Apeda, N. Y.

MILDRED BRYARS,  
Contralto.

strument so rapidly that at the age of nine she entered the Beethoven Conservatory in her native city, St. Louis. Happily, the songs were not forgotten, for in moments of relaxation she and her father sang many duets together. Notwithstanding, music soon became a serious business with hours of practising, encouraged always by her mother's thought and incentive. At fourteen she graduated from the conservatory, and now a more intensive course prepared her for the concert stage.

On a trip to Kansas City, a trifling incident changed her whole career. She sang for a musical friend. His advice that she devote herself to voice development reawakened all the old longings and stirred anew the long stifled desire for self expression. Several years of study followed. The voice responded and developed sweet and strong. Her teacher advised study abroad. Then a trip to Europe followed, interrupted, alas! by the great war.

Where is there a better place than New York for further artistic development? Often in the months following, in the days of the Liberty Loan rallies and Red Cross drives, her voice charmed all and won the hearts of our boys in camps and hospitals. And then came that culmination of years of conscientious study—a debut at Aeolian Hall, and the favorable comments of the critics. This was followed by a second concert, at Chalfis, which justified the previous favorable comments. A church position in Brooklyn, a widening experience, points to a future of still more marked attainment.

J. C. W.

### Simmions' Oaksmere Pupils Give Operetta

Louis Simmions presented his Oaksmere pupils in a Chinese operetta by Paul Bliss, entitled "The Feast of the Little Lanterns," on Monday evening, May 19, in the playhouse of Mrs. Merrill's School for Girls in Mamaroneck, N. Y.

The operetta, which was studied under the personal supervision of Mr. Simmions, was unusually well produced and won the admiration of Mrs. Merrill and her numerous guests. The leading roles were in charge of Helen Sheets,

as Princess Chan; Mary Abernathy, as Mai Ku; Anna Lee Tuohy, as On Long; Gertrude Toronski, as Wee Ling; Rebecca Sanders, as Ming Toy; Lucile Robinson, as Sing Toy, and Lorene Kinney, as Wing Wong. The chorus was represented by Martha Oliver, Helen Ries, Mary Faith Yon, Catherine Thompson, Sara Morrison, Elizabeth Northway, Mason Crittenden, Katherine Coffin, Emily Robinson, Edith Lackner, Wilma Rose Cahn, Muriel Patrick, Clare Samuels, Hazel Cross, Estelle Schemmell, Helene Wood, Janice Eagles, Beatrice Silverman, Adelaide Reckford, Catherine Rial, Florence Armstrong, Elizabeth Kendall and Catherine Ostrander.

The dancers were Mary Abernathy, Edith Lackner, Florence Armstrong and Elsie Fuller.

### Lenora Sparkes Popular in the South

Following her season with the Metropolitan Opera Company in Atlanta, Lenora Sparkes, the English soprano, sang at the festivals in Charlotte, N. C., and Macon, Ga., and also gave a recital at the College for Women at Greensboro, N. C. The most concrete form which an artist's success can take is that of an immediate re-engagement, and this was Miss Sparkes' good fortune following her Greensboro appearance, as the accompanying letter received by her manager attests. (It was written by Anna Currier, the Petersburg, Va., manager, who happened to be in Greensboro and attended the concert.)

Dear Mr. Mayer:

To say that Miss Sparkes is a delightful artist would be to put it too mildly—she is lovely, and I am completely charmed with her, not only with her voice, but with her personality. From the moment she walked on the stage in Greensboro her audience fairly fell in love with her, and I wish you could have heard the enthusiasm. It was delightful.

You can mail me a contract as soon as you wish for a concert in Petersburg in the fall with Miss Sparkes. Sincerely,  
(Signed) ANNA E. CURRIER.

As a result of her popularity throughout the South, Miss Sparkes will make a second tour before the opening of the Metropolitan Opera season, beginning early in October.

### Schirmer to Issue New Scott Songs

G. Schirmer, Inc., will soon bring out three new songs by John Prindle Scott. One of them is secular, "To an Old Love," and two of them are sacred, "Following the Star," a Christmas song, and "Light," a new church number in a somewhat different vein from Mr. Scott's other sacred songs. All of these will be in readiness for the fall season.

### Samuel Gardner Not with Elshuco Trio

Samuel Gardner will not be with the Elshuco Trio for the coming season. He found, much to his regret, that his concert engagements would conflict with the bookings of the trio. The two New York recitals which he gave the past season made a more than passing impression on the metropolitan audiences and critics, and this has been followed by such tangible results as numerous concert engagements.

As next season has every appearance of being another busy one, Mr. Gardner will, therefore, devote all his time to solo playing. The past year saw his name for the first time on a Flonzaley program, when his prize winning quartet was played by this organization. To be thus signally chosen was an achievement for a composer still young in years, as well as a world recognition, and an eloquent bill of health for our American school of composition and its possibilities.

### Ornstein to Appear with Boston Symphony

Leo Ornstein's manager, M. H. Hanson, reports that a contract has been closed for the young pianist's appearance as soloist at a pair of the Boston Symphony Orchestra's concerts at Symphony Hall, Boston. This memorable event in the young artist's career will take place on December 19 and 20.

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## Fay Foster's Pupils Heard at Recital

The mere announcement that Fay Foster was to give an evening of her own songs, interpreted by her pupils, attracted a large and representative audience to Chalf Hall, New York, on Wednesday evening, May 28. Miss Foster, whose fame as a composer has spread throughout this continent, as well as all over the civilized world, presented ten vocal pupils. She revealed at this recital that she is not only a composer of great merit, but is also a vocal teacher who can show remarkable results. The program contained solos, duets, trios, and the cantata "In the Carpenter Shop." Kathryn Scheerer and Louise Julian sang the opening duet, "O'er Blooming Lands or Heather." This was followed by "The Little Ghosts" and "The Kiss in Colin's Eyes," well rendered by Adelaide Tydeman, who later sang effectively three Japanese sketches (in costume). Pauline Jennings was heard in "Somewhere" (with violin obligato), "My Menagerie" and "Secret Languages." Marian Geer was very successful with "Were I Yon Star" and "Your Kiss." Lou Stowe, as always, charmed with a group of "Miniatures of Child Life" (in costume). "The Red Heart" and "A Nipponese Sword Song" were particularly well sung by Dr. S. W. McGrath. Miss Foster's beautiful cantata, "In the Carpenter Shop," was effectively sung by Genevieve Camret as soloist, assisted by Misses Julian, Geer, Sherwood, Sterna, Scheerer and Tydeman. Frida Sterna was particularly successful with her artistic rendition of "A Maiden," "At the Window" and "At Last"; her voice is one of rare beauty and charm, and her interpretation is musically throughout. Vivian Sherwood, who possesses a rich, resonant contralto voice, sang charmingly "Hold Thou My Hands," "When Leafy Boughs Are Peaceful" and "When Lovers Part" (all three in manuscript). These delightful numbers will undoubtedly add to Miss Foster's fame.

Louise Julian closed the program with a group of four songs: "One Golden Day," "But Not for Me," "Dusk in June" (the last two with cello obligato) and "The Americans Come!" which received tremendous applause, and as an encore she sang Miss Foster's latest patriotic song, "I'm Glad I've Been Over to France."

Miss Foster's artistic accompaniments were greatly admired.

## Dr. Elsenheimer to Spend Busy Summer

Dr. N. J. Elsenheimer and his wife will teach in New York and at their summer school in Belmar, N. J., 114 Eleventh avenue. A large number of ambitious students have been enrolled, eager to avail themselves of the opportunity to benefit from the thorough instruction of these competent and painstaking teachers. Dr. Elsenheimer will teach two or three days in New York City at the Granberry Piano School and at his residence, 522 West 136th street. During the rest of the week he will be busy in Belmar. He also will devote as much time as possible to composition. He has accepted several orders to contribute a number of original compositions to a pedagogical work which will be published shortly. He is compelled to make a new edition of his "Scale Climbing," a work of sterling merits and striking originality. The first edition is sold out completely, since it has been endorsed and used by a number of prominent artist-pedagogues such as George Granberry, Eugen Heffey, Carl Roeder, August Fraemcke, Gottfried Kritzer, Theodor Bohlmann, Marcian Thallberg, George Schaefer, Frederick Hoffmann. There exists no doubt that this work will, in time, become one of the standard works of the study of scales, since its conception is based on a solid, simple, yet practical foundation; it enables every student to become absolutely proficient in the mastery of scales and difficult passages. No one who follows the course of Dr. Elsenheimer's suggestions will fall short of success, so he believes; he systematizes and develops his ideas according to logical conclusions that are as clear as they are simple; one is able to grasp them and carry them out through models that serve for all scales. A striking feature of the work are exercises devoted to strengthening the third, fourth and fifth fingers. Dr. Elsenheimer will have the new enlarged edition on the market for the fall season. He also will be represented as a composer of several new vocal compositions.

## Etta Hamilton Morris Pupil Scores

An unusually interesting concert was given by Alma Wallner-Flint, contralto, assisted by Kathryn Platt Gunn, violinist, on Tuesday evening, May 27, in Apollo Hall, Brooklyn.

Mrs. Flint, an artist-pupil of Etta Hamilton Morris for the past seven years, possesses a beautiful, rich, round, resonant contralto voice which is even in all registers; aside from this, she disclosed intelligence of delivery and a charming personality. Her opening group contained "Vittoria mio core," Carissimi; "Fior di Dolcezza," Valle De Paz, and "O Don fatale," from "Don Carlos, Verdi."

The second group opened with two fascinating songs by G. C. Flint, "I Heard a Voice" and "The Lily and the Rose," which she sang with marked feeling; these two songs were accompanied by the composer. Other numbers were "Lullaby," Cyril Scott; "My Love Is a Muleteer," Di Nigero; "Adieu Forests," Tchaikowsky; "La Charmante Marguerite," old French; "Floods of Spring," Rachmaninoff; "The Fairy Pipers," Brewer; "Her Shadow," ("Shanewis"), Cadman; Christ's "Baby Is Sleeping" and "The Mouse," as well as "Wake Up," by Phillips. She was obliged to give three encores.

Kathryn Platt Gunn created an excellent impression with her artistic performance of "Romance," D'Ambrosio; barcarolle, Maximilian; rondino, Eddy Brown; canzonetta, Friml; "Slavonic," Dvorak-Kreisler, and "Tam-bourin Chinois," Kreisler. Her tone is pure and of fine quality, and she infuses warmth and fire into her playing. She was enthusiastically applauded and responded with an added number.

Alice McNeill accompanied sympathetically.

## Seagle Artist-Pupils on Tour

James H. Johnson and J. Erwin Mutch, two artist-pupils of Oscar Seagle, have been making a tour through the Southwest, giving joint recitals and winning consistent success wherever they appeared. The tour will end at Amarillo, Tex., on June 9 and 10,

where they are to sing their respective solo parts in "The Messiah." On May 30, Mr. Mutch gave a solo recital at the Normal School, Ada, Okla., which brought him universal praise. An idea of the high standard of the work of the two young singers may be had from the fact that they have been re-engaged for next season in every city where they have appeared. At the end of the tour Mr. Mutch and Mr. Johnson will go to Schroon Lake, N. Y., for the summer, where they will spend the time coaching with Mr. Seagle and preparing for next season's work.

## Carl and Augusta Tollefsen Give Pupils' Recital

A recital by pupils of Carl and Augusta Tollefsen was given at the Central Y. M. C. A. auditorium, Brooklyn, May 26. It must be great satisfaction to both Mr. and Mrs. Tollefsen that the results from the teaching of the intricacies and technicalities of their respective arts produce such a finished production. It was an agreeable surprise to observe the proficiency of all who participated on the program. All the numbers were classical and unusually well performed. A miniature artist, who creditably performed on the piano, was little Clara Markowitz. She played Braga's "Serenade," and "Tarantelle" by Piezonka. It was announced that Isabelle Gould would play Beethoven's Turkish march in addition to "Autumne" (Chaminade) and "Scherzino" (Moszkowski). All were enjoyed because of her characteristic renditions. Clarissa White rendered Svendsen's "Romance" for violin with true spirit, and made it very effective. Anthony De Trinis, a boy in knee breeches, gave Vieuxtemps' "Ballade and Polonaise" in a masterful manner, and handled his violin like a finished artist. He created quite a furore in the audience. Mercedes Wagner was really dramatic in her playing of Sarasate's "Gypsy Airs" on the violin. Elizabeth Murphy was a real artist in the interpretation, expression and tone coloring of the etude in C minor (Chopin), "Witches' Dance" (MacDowell) and Hungarian rhapsody No. 2 (Liszt). The Tollefsen Orchestra Club rendered effectively "In Elizabethan Days" (A. Walter Kramer) and "Song Celestial" (Edmund Severn). Mr. Severn had to acknowledge his presence in the audience.

## Music School Holds Graduation

On Governor's Island, New York, Wednesday evening, May 28, the seventh annual demonstration recital was given by the graduating class of the U. S. Army Music School, which is under the auspices of the Institute of Musical Art.

The five graduates have been thoroughly trained to fill the responsible position of bandmaster in the army bands, and gave evidence of that fact in the fine program rendered. In a theme with variations were played successively a saxophone, flute, clarinet, trumpet, slide trombone and baritone. The conducting of one of their own band arrangements and a vocal number, proved that they understand chorus singing, as well as band music.

The "Peer Gynt" suite (Grieg) and other splendid numbers were conducted by Lieutenant W. C. White, assistant principal of the school, and by Ralph Leopold and A. M. Small, instructors. Mr. Small also played a trumpet solo in an expert manner, with the band accompanying.

Frank Damrosch, director of the Institute, gave a very interesting talk about the worthy aims and work of the school of which Captain Arthur A. Clappé is commandant, and who has contributed much to its success.

## Fanning to Sing with Schumann-Heink

California and the Pacific Coast have for several seasons evinced a particular partiality for the vocal artistry of Cecil Fanning, the American concert and oratorio baritone. It is, therefore, particularly apropos that he should be announced for the part of Elijah in the performance of Mendelssohn's oratorio, which will be presented June 21 in the Greek Theater, Berkeley, Cal. In the same performance the contralto role will be sung by Ernestine Schumann-Heink.

Mr. Fanning has such a wide reputation as a concert singer that even many of his most ardent admirers do not realize the extent and variety of his repertory in oratorio. He frequently includes oratorio numbers in his secular concerts and his appearances at many of the best spring and fall festivals have established him as a leading exponent of this difficult form of musical interpretation.

At the performance in the Berkeley Theater, which was originally constructed for the University of California, Paul Steindorff will conduct the chorus numbering two hundred voices, and the accompaniments will be played by an orchestra of fifty.

## De Tréville Honors Queen of Rumania

The coming of the Queen Marie of Rumania to America is an event of such importance that a meeting of many prominent people was called at the home of Adolf Lewisohn, on Fifth avenue and Central Park, May 26, to prepare a royal welcome for Her Majesty.

At the meeting James M. Beck acted as chairman, and some exquisite folksongs of the country were sung in Rumanian by Yvonne de Tréville, who has appeared at the National Opera in Bucharest very often and is one of the very few artists possessing the order of the Beuemerito bestowed by the King of Rumania. Her lovely voice seemed equally well adapted to the plaintive "Donias," and brilliant gypsy songs of this brave little nation, and the applause she received was ample testimony of her fine pronunciation and interpretation.

George Cameron Euishe accompanied the coloratura soprano in a most sympathetic fashion.

## Jerome Rappaport Called Pianistic Prodigy

Jerome Rappaport was the artist at a musicale given by Maj. E. Altman, of the Medical Corps, Sunday, June 1, at his home, 877 West End avenue, New York City. The program consisted of compositions by Bach, Scarlatti, Handel, Mozart, Ornstein, etc. There was a select audience of prominent musicians who predicted a bright future for little Jerome, who is under the personal instruction of Henry A. Schroeder.



## PACIFIC SLOPE

FORMER TACOMA ST. CECILIA  
MEMBER RETURNS FOR CONCERT

**Lotta Madden Given Ovation—Kaethe Pieczonka Heard in Cello Recital—Choral Singing Norwegian Music—St. Joseph's Boys' Choir Attracts Attention—Newell's Compositions Heard—Community Sings Largely Attended**

Tacoma, Wash., May 17, 1919.—Every seat in the auditorium and balconies of the First Christian Church was occupied on the evening of May 13, when Ferdinand Dunkley, conductor of the St. Cecilia Club, gave the signal for the chorus to arise for the first number, Harris' "Invocation to St. Cecilia." Under Mr. Dunkley's baton varied offerings, from light to heavy, comprising the program, each presented with fine attention to detail and artistic finish, gave evidence of the director's efficient work during the past season with the choral organization for many years well known for the high standard of its attainments.

The appearance of the club's soloist, Lotta Madden, was the signal for renewed applause from the audience. The singer, a former Tacoma artist, was heard again here for the first time since her successful debut in New York City a year ago, in Aeolian Hall. Formerly, as a member of the Tacoma St. Cecilia Club, she sang with the chorus. At the recent brilliant concert she received an ovation. A memorable number was the cantata, "The 137th Psalm," by Liszt, in which the singer took the lead with the ensemble, accompanied by Agnes Lyon, violinist, Rose Karasek, pianist, and Margaret McAroy, harpist, with Dr. Robert L. Schofield at the organ.

## MME. PIECZONKA HEARD IN RECITAL.

Kaethe Pieczonka, the well known cellist, gave a delightful concert on May 16 at her home, the Tacoma Castle of Music. The assisting artists were Mrs. Donald Dilts, soprano; Dr. Robert L. Schofield, organist, and Mrs. C. Jardin McGill, of Seattle, pianist. A closing group by Mme. Pieczonka presented as its leading number her own arrangement for cello of Hamblen's "Women of the Homeland."

## CHORAL SINGING NORWEGIAN MUSIC.

The recently enlarged chorus of the Nordmaendenes Singing Society, directed by George S. Johnson, gave a concert at the First Methodist Episcopal Church on May 18. Works by noted Norwegian composers were features of the program.

## ST. JOSEPH'S BOYS' CHOIR ATTRACTS ATTENTION.

A four part Mass was sung at St. Leo's Catholic church on Sunday morning, May 18, by the St. Joseph's Boys' Choir of St. Joseph's parish, Seattle. The choir, which is attracting attention in the Northwest, comprises eighteen sopranos and fifteen altos, directed by Rev. Father William Garrigan, S. J. The baritone soloists were Albert and Walter LeDux, and the tenor soloist, P. J. McClosky.

## SACRED CONCERT AT PRESBYTERIAN CHURCH.

A sacred concert was given under the direction of Prof. J. W. Bixel, choirmaster of the First Presbyterian Church, in the church auditorium on May 18. Soloists assisting the chorus were Elizabeth Jacques Snyder, soprano, Mae Stewart, contralto, and Walter Broenkow, violinist.

## DORIS NEWELL'S COMPOSITIONS HEARD.

The Ladies' Musical Club recently presented Doris Newell, talented Tacoma composer, in a recital program, which included a number of Miss Newell's own compositions. Mrs. Donald Dilts, soprano, interpreted the songs. Piano groups were played by the young composer, who is a pupil of Calvin B. Cady, of the Cornish School of Music and Art, in Seattle. A charming trio in G minor, composed by Miss Newell, was played by Mrs. Paul Prentice, violinist; Ernest Newell, cellist and Miss Newell, pianist. The recital proved one of the most artistic events of the closing season.

## COMMUNITY SINGS LARGELY ATTENDED.

Roy D. McCarthy, of the War Camp Community Service, is conducting largely attended community sings at the Soldiers' and Sailors' clubhouse, which were inaugurated several weeks ago with a nucleus of two hundred voices. The programs are varied and the sings attract wide interest.

## CAMP LEWIS NOTES.

A concert by the Aldrich Trio of Tacoma on May 11 especially pleased the soldiers at the base hospital Y, M. C. A. auditorium.

On "Mothers' Day" a beautiful program was given by Mrs. Zoe Pearl Park, Mrs. H. H. Yost, Mrs. James Eyre McPherson, Leotta Foreman, and Stella Riehl.

A brilliant concert at the Liberty Theater on May 16, honoring Commandant Major General William H. Johnson, was a notable event of the week. More than 3,000 soldiers and civilians enjoyed the program which was given under the joint auspices of the Y. M. C. A., the Red Cross and the Tacoma Rotary and Kiwanis Clubs. Mrs. Winifred Lugren Fahey, coloratura soprano of Victoria, B. C., and Harrison T. Raymond, noted tenor of Bellingham, were the soloists presented.

## J. H. LYONS' WORK HELPS VICTORY LOAN.

Music played an important part in putting the Victory Loan over the top. John Henry Lyons, former song leader of Camp Lewis, had charge of that department of the work for the Northwest, and it is through such efforts as his that the loan in this city was so successfully subscribed. Mr. Lyons' new song, "Uncle Sammy, Here's My Share," which was frequently used during the loan, was first sung at the last convention of the State Teachers' Association in Spokane, Wash. Mr. Lyons, who is also supervisor of music in the Tacoma schools, led the teachers in the singing, and the song was so well liked

the composer has had requests for it from many other States as far east as Nebraska. In explaining his plan of campaign for the Victory Loan, Mr. Lyons said: "Singing inspires folks. It makes them enthusiastic and happy." The words of this song, which are by Mr. Lyons and Jack Quinlen, are rousing ones, and it is not at all surprising that they stirred up interest in the recent Victory Loan campaign. K. M. K.

ITALIAN BAND CONCERTS  
SANTA BARBARA ATTRACTION.

**May Mukle in Recital—American Desert Songs Heard—Annual Guest Recital of Music Study Club—Notes**

Santa Barbara, Cal., May 23, 1919.—The new Italian band is giving a great deal of pleasure under the leadership of Rocco Plantamura. Concerts are given at the beach and park, and the large attendance signifies the need of the community for such music. The programs are well chosen and well rendered.

## MAY MUKLE IN RECITAL.

A concert of interest was given on the evening of April 28 by May Mukle, the well known English cellist; Margaret Huston Carrington, soprano, and Ethel C. Cole, pianist. The program was varied and pleasing, the Grieg sonata in A minor for piano and cello receiving deep attention and hearty applause. May Mukle produces a rich melodious tone from her instrument, and invests her renderings with poetry and feeling. Among Mrs. Carrington's songs, charmingly sung, was "The Blackbird," by Harry L. Brainard, who is a Santa Barbara resident when not in New York.

## AMERICAN DESERT SONGS HEARD.

A unique recital of gesture songs and poems of the American desert was given by Alice Muma, Wednesday afternoon, May 7, at the Woman's Club. There were interpretations from the descriptive prose of Mary Austin, Carlos Troyer's accounts of desert life, and the music compositions of Homer Grunn, Charles Wakefield Cadman and Gertrude Ross. Imogen Avis Palmer accompanied at the piano with sympathy and understanding.

## ANNUAL GUEST RECITAL OF MUSIC STUDY CLUB.

The Music Study Club had its annual guest recital on Tuesday evening, May 20. The program consisted of songs and piano numbers, with some delightful choral

numbers by the club chorus, under the direction of Imogen Avis Palmer.

## NOTES.

Among the singers who have featured at the Belvedere Sunday evening concerts during the month are Harold Proctor and Relyea Vir Deu.

At the Arlington concert on the evening of May 4, Grace Fortune Kaplun, who has done concert work with the Schumann Quintet, played a piano duet arrangement with Georges Clirbois of the "Sakuntala" overture by Goldmark. C. K. D.

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THIRD ANNUAL FESTIVAL

**Small City Sponsors Good Music—Has Well Known Concert Band and Choral Society**

Chehalis, Wash., May 26, 1919.—On May 22 and 23 this city held its third annual music festival, which was a decided success. This feature is being sponsored by the Chehalis Choral Society and the Chehalis Concert Band. Here is a community of about 6,000 people, situated in the center of the rich southwest Washington district. Like all western cities that are growing rapidly, the music spirit has not been fostered very extensively, but Chehalis has started out to center the music activities of the southwest Washington district in this city, and is succeeding.

The business men of the city feel that it is one means of inducing more desirable citizens to locate here. The Chehalis Citizens' Club, the commercial organization of the city, is awake to the situation, and includes in its annual budget, a set fund for the Chehalis Concert Band. This organization has won prizes all over the northwest for its excellent playing, and is recognized as one of the best musical organizations in the West. There are about thirty pieces in the band, and the players all live in Chehalis. The director is Gus L. Thacker, a young attorney

(Continued on page 44.)

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## MUSIC ON THE PACIFIC SLOPE

(Continued from page 43.)

of the city, who also manages the organization without one cent of pay.

The vocal end of the music atmosphere is fostered by the Chehalis Choral Society, of which Edna McKee, music supervisor in the city schools is the president. Professor Ferdinand Dunkley is the director. Professor Dunkley maintains studios in Tacoma and Seattle, making weekly trips to Chehalis. He is recognized as one of the most able musicians in the West and a composer of note. As a director he excels in interpretation.

The society, in arranging its annual programs, draws from the best musical talent in the Northwest, feeling that there is as good talent here as elsewhere, and desiring to foster the correct musical spirit, believes in utilizing and aiding the development of the local product. The society feels it has a mission in assisting to educate the people of the district to a higher standard of music, and also that music as a community asset is beyond price. The result of this effort is noticeable among the children.

Music in the schools is viewed with greater importance, and it is thought that the example of the older society will result in perpetuating the work. There is now being organized a boys' band, with twenty-five pieces. As the members become proficient, they will be absorbed by the larger band, the result being that Chehalis will probably have a fifty piece band in another year. The Chehalis backers of these projects feel that for a small city, a record is being reached.

C. E.

## OLGA STEEB GIVES FAREWELL CONCERTS IN REDLANDS

Redlands, Cal., May 30, 1919.—Olga Steeb gave the second of her farcwell concerts in the Art Gallery of Cara Morisca. She played excellently selections from the following composers: Bach, Rameau, Beethoven, Raff, Debussy, Rehiloff, Rhene-Baton, Ravel and Liszt.

## FREE MUSIC SCHOLARSHIP FOR CHILDREN.

The monthly meeting of the Music Teachers' Association was held at the home of Flora Cook. There was an animated discussion of the free music scholarships which are to be offered the children in the public schools by the association. Following this there was a talk on bands by Mr. Pierce, leader of the Municipal Band.

## UNIVERSITY FACULTY GIVES RECITAL.

A faculty recital given by the music department of the University of Redlands proved a very fine affair, as those participating were Olga Steeb, pianist; Oskar Seiling, violinist, and Charles E. Hubach, tenor.

## NOTES.

At the May "Spinnet" afternoon, an interesting program was given with piano solos by Mildred Wheat and Helen Fitzsimmons, violin numbers by Irene Findley, and songs

by Hilda Wedburg and Louise Ford, the latter singing a group of children's songs by a local composer, Jane Higby. A delightful pupils' recital, the last of the season, was given by a number of Lucia Smith's pupils.

## LARGEST PORTLAND AUDIENCE GREET'S FAMOUS IRISH TENOR

John McCormack Loudly Acclaimed—Oratorio Society Sings "The Creation"—Portland Artists Sing at Chehalis (Wash.) Two Day Festival—Notes

Portland, Ore., May 23, 1919.—John McCormack sang here on May 21, drawing the largest audience an individual artist has ever appeared before in this city. The Civic Auditorium, which has 5,500 seats, was not big enough to accommodate all the admirers of the distinguished singer, who won a triumph. About five hundred extra chairs were placed upon the spacious stage and hundreds of music lovers were turned away for lack of room. The size of the audience was a splendid tribute to the tenor's artistic work. Donald McBeath, violinist, assisted, and Edwin Schneider presided at the piano. The concert was managed by Steers and Coman.

## ORATORIO SOCIETY SINGS "THE CREATION."

On Sunday afternoon, May 18, the Portland Oratorio Society, Joseph A. Finley, director, presented "The Creation" in the Lincoln High School Auditorium. The society, which numbers sixty voices, sang delightfully and the result was a great credit to Mr. Finley. The soloists were Jane Burns Albert, soprano; Clare Milo Godfrey, tenor, and E. Maldwyn Evans, baritone. They were very cordially received. The accompanists were Dana Livesay and Edgar E. Coursen. The performance merited a larger attendance. No charge was made for admission.

## CHEHALIS (WASH.) HAS TWO DAY FESTIVAL.

John Claire Monteith, baritone; Ida May Cook, pianist, and Albert Creitz, violinist, three prominent soloists, have returned from Chehalis, Wash., where they took part in the Chehalis Music Festival, May 22 and 23.

## NOTES.

Carrie Louise Dunning's normal training class for teachers will open in Portland on June 17. Mrs. Dunning is the originator of the Dunning System of Improved Music Study for Beginners.

Rene Louis Becker, the well known composer-pianist and organist, is a newcomer and has decided to make Portland his home. He is a brother of Lucien E. Becker, the local organist.

Fifty pupils from the violin class of Ted W. Bacon appeared in recital last Tuesday in the Lincoln High School, repeating the previous successful concerts given by his students. Mr. Bacon is a member of the first violin section of the Portland Symphony Orchestra.

J. R. O.

## LOS ANGELES SYMPHONY

## MANAGER RESIGNS

Blames Lack of Co-operation—Schumann-Heink Concert a Gala Event—Zoellner Quartet to Give Ten Concerts—Fine Program at Music Teachers' Association—Christine Langenhan a Visitor—Godowsky Gives Chopin

Los Angeles, Cal., May 31, 1919.—The musical world of Los Angeles received a severe shock when the news of F. W. Blanchard's resignation from the symphony management was confirmed. The ability of Mr. Blanchard to take over a tottering organization, heavily in debt and put it on a firm financial footing is nothing short of marvelous, and in two seasons he has put the Symphony Orchestra in such shape that not only was it free from debt, but it drew enormous houses. Mr. Blanchard had hopes for a greater orchestra, and when he could not get the co-operation from the members, who would not agree with his ideas, he withdrew, much to the regret of the patrons.

The final concert on Thursday was given to an immense audience. Alfred Hertz was a listener in one of the boxes. Great floral baskets were given to Mr. Tandler, the conductor, and Axel Simonsen, the soloist. It was an inspiring occasion.

Axel Simonsen, cellist, played the variations symphoniques by Boellman and the orchestra numbers were the "Scenes Historiques," by Sibelius and the Tchaikowsky symphony, "La Pathetique."

## SCHUMANN-HEINK SINGS FOR GAMUT CLUB.

With generosity as fine as her art is great, Mme. Schumann-Heink sang May 25, to an audience that packed Cleme's auditorium from pit to gallery. The occasion was a testimonial to the club, of which she is an honorary member, and she gave her services to the club. She was assisted by Frank La Forge, composer-pianist (also an honorary member) and Ernesto Berumen, solo pianist.

Mme. Schumann-Heink is so well beloved that her audiences are always wildly enthusiastic, but today the ovation she received was partly in recognition of her wonderful kindness in helping this club, which has furnished such a meeting place for many artists, partly over her songs, but mostly because she was Schumann-Heink, the great artist.

There were speeches by L. E. Behymer, president of the club, and Mme. Schumann-Heink, after which the club presented the singer with a gold stein the exact counterpart of the Gamut Club stein, only in a more enduring ware. Altogether, it was a very happy occasion.

## ZOELLNER QUARTET TO GIVE TEN CONCERTS.

Starting last week, the Zoellner Quartet began a series of ten Chamber Music Evenings, the second one occur-

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ring last evening at the attractive Ebell Club house. The second number, the quartet in A major, Naprawnik, evoked the greatest enthusiasm, both for its masterly rendition and its freshness to the audience, many hearing it for the first time.

A long list of patrons and patronesses guarantees success to the series of concerts by these fine artists.

#### FINE PROGRAM AT MUSIC TEACHERS' ASSOCIATION.

In the absence of the president, Mrs. Norton Jamieson, W. F. Skeele, vice-president, conducted the business affairs of the Music Teachers' Association. With few modifications, the new constitution was accepted, after which came the program. C. Adelaide Trowbridge, chairman of the program committee, presented Estelle Heartt Dreyfus, who needed no introduction to a Los Angeles audience.

Mrs. Dreyfus' interesting programs are always full of charm and originality, but it is a question if she ever achieved a more dramatic effect than when she sang on this occasion an old Spanish folksong, "Todo la cria la Tierra." A chord to begin with and one at the close was all the accompaniment, and the song was really a dramatic recitation.

The State president, Sofia Newland Neustadt, of Oakland, spoke in the interests of the State body and the coming convention. Mrs. Neustadt is a splendid speaker. Her address aroused great enthusiasm, for she had her subject well in hand and presented it convincingly.

CHRISTINE LANGENHAN A VISITOR.

Resting for a few days from a long concert trip, Christine Langenhan is finding southern California full of charm, and those who meet the noted singer find her the same. It is to be regretted that she is not to be heard here this season. From Texas to Canada is a long jump, but Los Angeles musicians are grateful for the distance between engagements that enables Miss Langenhan to be here. It is hoped that her magnificent voice may be heard here in the near future.

#### Eunice Landrum Heard in

##### Varied Program in Los Angeles

Eunice Landrum, a young pianist who has received her entire musical education from the eminent Los Angeles teacher, Jode A. Anderson, has been heard recently in two interesting recitals at the Ebell Club Auditorium, the first taking place on Friday evening, May 23, and the second on Friday evening, June 6. At the former, Miss Landrum gave the following program: Sonata, op. 57, Beethoven; a Chopin group; ballade No. 2, B minor, Liszt; valse de concert, op. 3, Wieniawski; etude de concert, op. 19, No. 2, Poldini; "Claire de Lune," Debussy, and "La Campanella," Liszt. The second concert's offerings included: "Partita" aria, Bach; "Loreley," Liszt; "Egyptian Dance," Friml; polonaise in B flat major, polonaise in A flat major, Chopin; "Liebestraum," Liszt; "Lapland Idyll," Torjussen; "Im Fjord," Kullak; fantasy-tarantelle, Bizet; sonata, op. 53, Schytte. Miss Landrum is also scheduled for two other recitals, on June 12 and 13, in the same auditorium. On these occasions she will play numbers by Beethoven, Chopin, Schumann, Mendelssohn, Poldini, Staub, MacDowell, Debussy, Godard, Schutt, Strauss-Schutt, Tschakowsky, Liszt and Rachmaninoff.

This young artist has achieved a splendid reputation among the pianists of southern California and much credit is due her teacher, Mr. Anderson, whose standing in Los Angeles is of the first order.

#### Olive Nevin a Favorite in Her Home Town

Thoroughly enjoyed by those who attended the event was the nineteenth entertainment of the Sewickley Valley Cot Club, which occurred at Sewickley, Pa., on May 6, when one of the soloists was Olive Nevin, the soprano, who is always heartily welcomed whenever she appears in her home town. According to the Sewickley Herald, in the opening number of her program, "From Monte Pincio," by Grieg, Miss Nevin at once set a high musical standard for the evening. In a group of songs by La Forge, Goatley, Hadley and Ward-Stephens, the artist found scope for the beauty and power of her voice and for the musical magnetism which is one of her greatest assets. Another number which was especially enjoyed was the César Franck duet, "The Virgin at the Cradle," which Miss Nevin sang with Rosa Hamilton, contralto.



ELEANOR SPENCER.

The American pianist, who will go to Holland early in July to fill engagements during the summer months and early fall. She will play August 27 with the big Kurhaus Orchestra, Scheveningen, of which George Schnecvoigt is the noted conductor. Later on Miss Spencer will give recitals in Amsterdam, Hague, and other points. Miss Spencer will return to America late in October or during the early part of November.

#### Member of Flonzaley Quartet in Paris

A letter from Iwan d'Archambeau, cellist of the Flonzaley Quartet, announces his safe arrival in Paris, where he has gone on a fast trip to visit his family before joining his colleagues at Lake Placid, N. Y. A few of those who made the journey across the water on the same vessel with Mr. d'Archambeau were Pierre Monteux; Robert Casadesu, who will be director of the Theater Parisien next season in New York, and his

talented wife; Marie Barrientos, of the Metropolitan, and Messrs. Wins and Gendron, who made known their art as pianist and violinist during the past season. The other three members of the Flonzaley Quartet will remain in America this year.

#### Bamman Still Represents Ellison-White

Announcement is made by Catharine A. Bamman, 53 West Thirty-ninth street, New York, that in the readjustments which have been made in the Ellison-White Musical Bureau, operating in the Canadian and American Northwest, and including the principal cities of the Pacific Coast, that she will continue to be the Eastern representative of this firm.

#### Maud Powell in Texas Next January

Maud Powell has been engaged as soloist with the San Antonio Symphony Orchestra for January 22. Mme. Powell will fill concert engagements also at Dallas, Hillsboro and a number of other places in Texas.

#### FOUR LEADING ARTISTS LIKE WILLIAM REDDICK'S NEW SONGS



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Soprano.



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Soprano.



MARIE MORRISSEY,  
Contralto.

Recently the publishing firm of Hinds, Hayden & Eldredge, New York, brought out two splendid new songs written by William Reddick, who has earned quite a reputation through his very singable compositions. Already four of the leading concert artists have programmed them and have sent a little personal note to the firm endorsing both these compositions.

Paul Althouse, who sang "Two Loves" at his Chicago recital on May 2 with immediate success, writes: "It is an exquisite little song and I am delighted to be among the first to use it."

Marie Morrissey, the noted contralto, who has made an extended tour of the country this season, has favored both "Two Loves" and "At Nightfall." Her note reads: "I am so delighted with 'Nightfall,' by William Reddick, that I am making a record of it. This song ought to be in-

tensely popular, for it has all the elements of a popular success without being in any way banal. I feel impelled also to speak my appreciation of 'Two Loves,' by the same composer. It is of a distinctly different type and is as perfect as a miniature and is a masterpiece in its eloquent simplicity."

Martha Atwood says: "Both songs are splendid and I am perfectly delighted with 'Two Loves.' It is one of the few American songs one sees which has all the subtlety and mysticism of a French song and yet at the same time having a beautiful melodic flow. I am singing 'Two Loves' in my concerts."

Alice Nielsen has sung many of Mr. Reddick's songs in her concerts, but she writes: "'Two Loves' is beautiful and I have used it rather effectively." Other noted artists are also singing Reddick's songs.

#### OBITUARY

##### Zatella Martin

A cable from Rome tells of the sudden death there on June 4 of Zatella Martin, the American soprano. The singer, a protégée of Bonci, toured America about five years ago with him and has since won success in opera in Italy. She studied in this country with Delia M. Valeri. Miss Martin will be buried in the American Cemetery in Rome.

##### William Clay Jacobs

William Clay Jacobs, father of Helen De Witt Jacobs, the concert violinist, died at his home in Bellrose, L. I., on Saturday evening, June 7. Mr. Jacobs, who formerly lived in Brooklyn, was the son of the late ex-Senator John C. Jacobs. His widow and two daughters survive him.

##### Frank Valerga

(See notice in Oakland, Cal., letter under the "Pacific Slope.")

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## OPINIONS OF THE PRESS

### Arthur Hackett's Success in Atlanta

When Arthur Hackett, the well known tenor, appeared in the last concert of the Music Study Club's 1918-19 series on May 12, at Atlanta, Ga., the critic of the Constitution said that "Mr. Hackett had no apologies to make to John McCormack in his group of Irish ballads, their humor,



ARTHUR HACKETT,  
 Tenor.

like their melody, their quaint surprises, all being interpreted with the true Gaelic spirit." Another unique part of the same article read: "That's what I call singing," said a hearty masculine voice in Arthur Hackett's audience, as it filed out of Eggleston Hall last night." The comment ran further:

Mr. Hackett's voice is not new to Atlanta. He was heard here last May with Farrar, but there was broader opportunity last night in a full program of ballads, and he deepened his first impression of vocal and artistic attainment of a high order, built upon a voice of delightfully musical character, at the same time robust and flexible.

### Czerwonky "a Virtuoso Par Excellence"

At two recent concerts Richard Czerwonky scored much success in the double capacity of violinist and composer, and received the following glowing tributes from the press:

The concert given in the evening was one of the most remarkable ones ever presented in that large church, where for many years the best of musical attractions have been heard. Richard Czerwonky, who for many years has appeared here with the Minneapolis Symphony Orchestra as concert master, came this time in a new role, that of composer. He has played on previous programs some of his smaller compositions as encores, or has given one of his more pretentious numbers as a solo with the orchestra, but never before has he been judged so decidedly on the merits of his compositions.

He loses nothing in his new role by the loss of the orchestra as the background for his playing. On the other hand he assumes his place in the forefront of living violinists. The piano may furnish an accompaniment which is thin and inadequate as compared with the wonderful embroidery of the orchestra, but Czerwonky stands forth as a virtuoso par excellence.

In his solo numbers, which were all his own compositions, Mr. Czerwonky held the audience spellbound by his scholarly attainments. His tone is luscious, his style emotional but rational, and his freedom from any restrictions as to technique almost uncanny. In his own works there were many admirable qualities, and he won the heartiest commendation strictly upon the merits of those works which he interpreted so marvelously.—Streator (Ill.) Daily Free Press, April 30, 1919.

Last night was another evening of musical enjoyment to those who were present at the Auditorium and heard the fine recital of Richard Czerwonky, who is without doubt one of the greatest violinists of the day and an artist to the finger tips.

His first number, a concerto by Nardini, was given a delightful interpretation and with a warmth and sympathy of tone that captivated his listeners, who willingly remained his captives for the rest of the evening. Mr. Czerwonky's finest work was in "Fantasia Appassionata" of Viuexemps, which he played superbly and with an ease of technique and brilliance that were dazzling. In response to the insistent applause he gave Schubert's "Ave Maria." Among his own compositions, which are gems for violinists and naturally received beautiful and flawless interpretations from the composer, the "Dance" was particularly pleasing.—Valparaiso (Ind.) Daily Vidette, May 14, 1919.

### Utica Hears Morgana Three Times in Year

Many of the Uticans who attended the recent Lumberg Theater concert given by Nina Morgana and Giovanni Martinelli voted the event one of the best of the season's musical attractions, and in token of their appreciation for the art of the young soprano many beautiful bouquets were showered upon her. In speaking of Miss Morgana's singing on this occasion the press of Utica commented as follows:

Petite and winsome Miss Morgana, dressed in a beautiful old rose gown, made a very attractive appearance. She sang her songs with feeling and seemed to throw herself into each selection. Miss Morgana sang as one sings to a group of friends whom one loves and desires to please. Several of her songs were of the variety in which it is quite difficult at times to adhere strictly to the proper key, but in every tone she seemed absolutely correct. The gifts of flowers she received as would an impulsive little lass showing her delight by her dancing, sparkling eyes and not forgetting those bewitching smiles.—Utica Daily Press.

Miss Morgana has been heard in Utica three times within the past year, and she is a popular favorite. She has a captivating and

charming personality, which is a great asset in her favor, and, above all, she can sing. Her voice is rather light, but is very clear, sweet and birdlike. Her training is superb, her voice being very flexible, of splendid range and true throughout. Her diction also is quite wonderful, every word of her songs in English being understood perfectly throughout the theater. She also possesses that splendid nature which puts the whole soul into the selection being rendered, and, combined with her artistic temperament, her presence will always be welcomed by the music lovers of this vicinity. . . . Her duet with Martinelli at the close of the program was sung with splendid dramatic feeling and was greatly enjoyed. During the evening Miss Morgana was presented with several beautiful bouquets of flowers, including one from Mrs. Everett W. Dibble, and the Haydn Male Chorus. She smiled happily and bowed her acknowledgments in a most grateful manner. In fact, all through she was like a breath of warm sunshine, seeming to enjoy the pleasure of the evening as much as any one.—The Utica Observer.

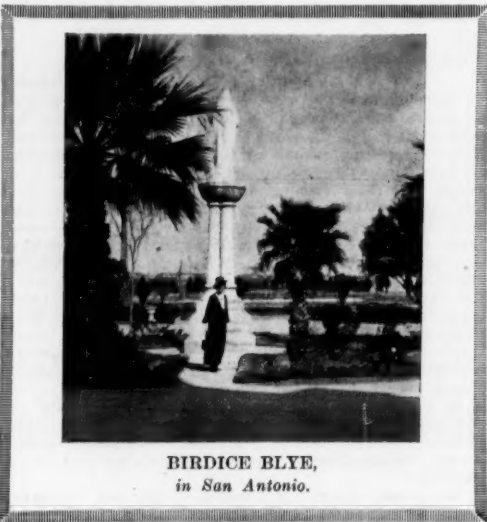
Miss Morgana deservedly came in for three encores, which she responded to with all the delightful charm of her splendid self.—The Utica Herald Dispatch.

### Chicago Pianist Scores in Texas

Following are two press notices received by Birdice Blye, a popular pianist of Chicago, when she appeared in recital in San Antonio and Houston, Texas:

Birdice Blye is an ideal pianist. She has a masculine mastery of the instrument which, under her magic touch, yields a wealth of clear, free and brilliant tones, fraught with the exalted message from the heart of the musician. Miss Blye played as encores Weber's "Invitation to the Dance" and Grieg's "Butterfly," in the last of which she had the composer's own interpretation, having heard Grieg himself play it in London.—San Antonio (Tex.) Southern Messenger, April 3, 1919.

The recital was given under the auspices of the St. Cecilia Club, and to them and the many friends present the event was one not soon to be forgotten. The hall was well filled and the close atten-



BIRDICE BLYE,  
 in San Antonio.

tion to the varied program evidenced the thorough appreciation and enjoyment of those present. Miss Blye combines a charming personality with her rare musical gifts and left many friends looking forward in pleasant anticipation to her return at no far distant date.—Houston (Tex.) Critic of Southern Messenger, April 10, 1919.

### Hempel Rouses "Unresponsive City"

Frieda Hempel, of the "voice of gold and magic," did not realize that she was doing anything unusual when she thrilled a big Olean, N. Y., audience on May 12. But she was, according to the Evening Herald of that city, which commented on the very appreciative listeners—"much warmer in their applause than the ordinary Olean audience, for this city has the reputation of being rather unresponsive, so that something very unusual must transpire to bring out anything approaching enthusiasm." Miss Hempel proved so "very unusual" that she warmed not only her hearers' hearts but their hands, many in the audience proclaiming the recital the best ever offered in Olean. Fred C. Binner, the local manager, has re-engaged the noted soprano for an early fall date. The Olean Evening Herald covered the May 12 recital in part as follows:

Miss Hempel's stage presence is simply wonderful. She was magnificently attired in a concert gown of brocade in green and gold. She is a beautiful woman, tall, rather slight build, and immediately upon entering into her singing apparently forgets her audience while giving her whole soul to the beauties and the interpretation of the song. She is a coloratura soprano, her voice being of splendid range, of rare beauty and under the most perfect control imaginable.

After Miss Hempel gave a concert in Winston-Salem, N. C., on May 7, the critic of the Twin-City Sentinel wrote of the event in the following glowing terms:

The concert at the Auditorium last night by Frieda Hempel, noted operatic singer, was a pronounced success. The gifted artist rendered a superb program in a thoroughly effective manner, and won the hearts of a most appreciative audience, which gave her a genuine ovation. Both operatic and popular selections were rendered, and in both she created much enthusiasm, responding several times to the insistent demands of her hearers for an encore. . . . This was Miss Hempel's first appearance in Winston-Salem, and whenever she comes again in the future—and it is earnestly hoped that she will come—a crowded house of music lovers is assured, for none present last night could have failed to appreciate and enjoy to the fullest extent the art of the noted singer.

### Newark Orpheus Club Acclaims Sue Harvard

That Sue Harvard's vocal art as the principal soloist at the final concert of the season of the Newark Orpheus Club on May 10 was thoroughly enjoyed by the very large audience which attended the event will easily be seen by a perusal of the accompanying notices, all of which were clipped from Newark papers of May 11:

Miss Harvard is the possessor of one of the most luscious voices ever heard, either in Newark or elsewhere, and the club was indeed fortunate in having obtained her. The liquid purity of her voice was delightfully bewitching. It is a soprano of unequalled purity, not only in ordinary registers but also in altissimo. It was never metallic, or shrill, or rasping. An unalloyed joy from beginning to end. And it also has the charm of genuine youthfulness, without



## OPINIONS OF THE PRESS

the affection that youngsters generally indulge in. She was given an ovation by the enthusiastic audience.—Newark Ledger.

Miss Harvard's voice had much to recommend it. Its range is extensive and some extremely high top notes were emitted with ease and purity. Her intonation at all times was true. Her understanding of the compositions was intelligent. . . . In using mezzo-voice Miss Harvard was unqualifiedly delightful. The audience was quick to recognize her merits and recalled her for additional songs.—Newark Sunday Call.

Previously unknown here, Miss Harvard so pleased the large audience that she can anticipate a cordial welcome whenever she revisits Newark. Few newcomers in local concert rooms have been so heartily acclaimed after proving their worth.

Miss Harvard charged her singing of Ward Stephens' "Christ in Flanders" with deep feeling. Her heart was in her utterances and she lavishly expended voice and art on the effort to convey the significance of wedded music and text to her hearers. . . . Miss Harvard was recalled again and again. . . . The young singer's tones are fresh, bright and, when she exerts their full strength, powerful. . . . Her diction in French and English is clear and probably is so in Welsh. Moreover, she has the faculty of getting into the mood of the song she sings, and combines brains and heart in expressing it.—Newark Evening News.

## Pacific Coast Pays Roland Hayes Tribute

Roy Harrison Danforth, musical editor of the Oakland, Cal., Tribune, has written an interesting article about Roland Hayes, "the greatest singer" of the negro race. This reads in part as follows:

What has the Negro done for American music and what must be done to adapt negro music to a wider purpose? Such of these questions as have not been answered by S. Coleridge-Taylor and Harry T. Burleigh and other composers have received reply in the educational campaign of Roland W. Hayes.

In more ordinary parlance, Mr. Hayes' campaign goes by the name of a "singing tour," and I was largely inclined to suppose it was only that until circumstances permitted my chatting with him at some length following his recent recital at the Auditorium Theater. Then I learned these things: That he is vastly more interested in the propagandizing of Negro music than of himself; that he has an abounding and abiding faith in that music as a means of expression that will come again into its own; that he seeks, for other potential musicians of his own color, some bit of encouragement for which he has longed and which he has but seldom received.

"There are values, technical and spiritual, in Negro music that no white composer has yet found," he told me with an air of profound conviction. "There is a throbbing heart of a people long oppressed, yet without the morbidness that appears in the musical expression of the Russian character. There is a naive, deeply religious nature of the Negro, expressing himself in an almost child-like way, yet the more impressive for this very simplicity. There is power in the music, too, even a thought of defiance that sometimes rears itself up out of the gentlest passages. In a word, Negro music has character."

"The essence of Negro music is the voice," Mr. Hayes went on. "The spirituals and shouts were meant to be sung, indeed, never anything else. The Negro showed remarkable dexterity in making words and music coalesce. When he could not do it, the music was lost; he had something to say and he chose to say it in song, so that song became a vehicle for thought, as it ought always to be."

"I feel, therefore, that I am assisting not only myself nor only the few whom I am able to encourage to a broader use of their talents, but the whole of my race. I am endeavoring to help carry the message of my people. They really have had something to say, something that it is necessary for all the world to know, even

charm of her performance was that in person and presence she brought to it the reality and in tone the quality and illusion of youth. For, after all, the Marguerite of Goethe was young. Every opera-goer has heard the part sung by ladies mature in figure and in voice, striving as best they might to simulate girlishness. For this Miss Farrar had not to strive at all, and while her singing was less sophisticated than that of some we have heard in the role, it did possess the girlish quality that gave charm to her singing of "There Was a King in Thule" and the "Jewel Song" that more than compensated for the brilliance that comes with a voice fully matured.

Her singing in the love duet in the garden embodied the trepidation of the maiden for whom love is dawning. Again in the prison scene she reverted skilfully to light tones and rose to the demands of the final trio with no little success.—Lowell Courier-Citizen.

Miss Farrar has a voice of rare beauty, well modulated and under perfect control; never too heavy and yet adequate to all the demands made upon it. Her upper register is as pure and clear as crystal.—Lowell Sun.

## Maria Winetzkaja Pleases in "Aida"

Maria Winetzkaja, whose concert debut during the winter proved a success, is now the principal mezzo-soprano of the Bracale Opera Company, which opened its season



MARIA WINETZKAJA.

on May 16 at Havana. It is not often that the successful opera singer meets with the same degree of favor when giving a recital program, but this has been the case with Mme. Winetzkaja. "Aida" was the first opera to be presented by the Bracale Company in Havana, when Mme. Winetzkaja was Amneris, and her large, sympathetic, round tones won for her much praise from the press and public alike, the following being some of the criticisms which appeared in the newspapers of May 17, 1919:

A striking example was Maria Winetzkaja. Her ability and the ease with which she sang so difficult a role as Amneris showed that the impresario entrusts such roles to exceptionally distinguished talents.—La Discusion, May 17, 1919.

Above all, Mme. Winetzkaja, who took the part of Amneris, unqualifiedly merited the admiration of the public.—La Prensa.

Maria Winetzkaja, in the role of Amneris, contributed greatly to the successful production of "Aida."—La Noche.

Taylor and Winetzkaja, in the roles of Aida and Amneris, were deservedly applauded by the public.—El Triunfo.

Winetzkaja deserves unusual praise for her singing in the role of Amneris.—El Mundo.

Winetzkaja was Amneris reincarnated. She gave to the part the soul and contributed greatly to the success of the performance.—Diario Del Marina.

Winetzkaja as Amneris dealt masterly with the difficulties of the role in portraying the character of the perfidious daughter of the king.—La Lucha.

## Balfour Presents "Legend" Excerpts

An audience of large proportions, both in number and appreciation, attended the concert which Constance Balfour gave in Houston, Texas, on May 16. The Houston Chronicle stated that she gave a program of marked interest and charm, that she has a great deal of personal magnetism and a poise which goes far to achieve the success of a concert singer. The critic of that journal then went on to say:

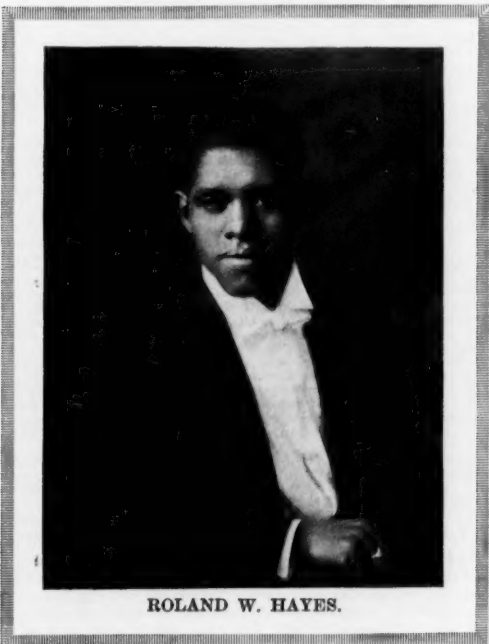
A keen conception and understanding of dramatic effect threw prominently forth upon her program the Bullock "Rider of the Forest" and two Massenet operatic numbers, and the selections from "The Legend," by Joseph Breil.

Miss Balfour's voice is rich in coloring, pure and clear in tone and decidedly musical, and her singing of a group of old songs, which included "Love's Old Sweet Song" the exquisite ballad "Bonnie Sweet Bessie," "The Last Rose of Summer" and as an encore "The Suwannee River," was markedly fine. The second one of the group, in its sympathetic rendition and shading, was the decided treat of the evening. Miss Balfour discovering and conveying to her hearers the fullest possibilities of the composition.

The sensitive, responsive nature of the true artist finds full demonstration in Miss Balfour's interpretation of poetic and romantic appeal.

Naturally much interest attached to her rendition of the final program offerings, since the new American opera "The Legend" was dedicated to her. These formed the climax of the evening and the singer gave her finest and best to them, the program working up to a splendid climax.

(Continued on page 48.)



ROLAND W. HAYES.

beyond the values to be derived from their music. Of course, the more I am able to encourage, by example and otherwise, the young boys and girls who are coming up after me, the quicker this lesson will have gotten abroad. For these last, some one must pioneer the way and encounter the discouragements, and I as well as others of my race are trying to do that as cheerfully as possible. The end at which I am aiming quite justifies the unpleasant means of its attainment."

It would seem that the work of all these men, composers and interpretative artists alike, is something of which as a country we should be proud. They are beyond question American products, and as such worth our every encouragement.

## Farrar's Marguerite Praised by Lowell

The annual spring concert of the Lowell Choral Society, assisted by the Boston Festival Orchestra under Eusebius G. Hood, presented the concert version of "Faust" at the Strand Theater, Tuesday evening, May 13, at which time Amparito Farrar essayed the portrayal of Marguerite. This was the young soprano's first appearance in Lowell under the baton of Mr. Hood, and it was the first time she sang "Faust" in English, as the opera had always been given in French and Italian when she had appeared in it abroad. The critics of Lowell had this to say regarding Miss Farrar's portrayal of Marguerite:

Miss Farrar brought to the role a voice of pure, bell-like quality in the upper register, smoothly produced and sustained. But the

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## OPINIONS OF THE PRESS

(Continued from page 47.)

### Fonariova's Singing an Unalloyed Delight

From a large number of press notices covering London appearances of Genia Fonariova the accompanying are selected as representing the consensus of opinion of the critics in that city:

To hear a singer of such gifts, both vocal and artistic, as those possessed by Mme. Baron-Fonariova . . . can only be an unalloyed delight, for not only has she a voice of unusual warmth and beauty, but she is also a singer of broad sympathies, a taste that cannot be impeached and real musical understanding. Her program was brief, but it covered a wide field, for it opened with a group that included Marcello's "Quella fiamma" and Paisiello's "La Singarella"; then came such fine modern French songs as "Jour de Juin," from Massenet's "Therese," and Chausson's "Le Colibri," together with a new and effective if not strikingly fresh study in atmosphere entitled "La Brume du soir," by Leopold Samuel; then a couple of Grieg's most beautiful lyrics, and finally the "Air de Marina," from Moussorgsky's "Boris Godounoff," an air from Rimsky-Korsakoff's "Sneгурotchka," and other Russian songs. And in music grave or gay, suave or impassioned, Mme. Baron-Fonariova showed herself consistently to be an accomplished and cultivated artist, with a strong but well balanced sense of the dramatic and a voice of the great possibilities of which she can make the most.—London Daily Telegraph.

Mme. Fonariova has a beautifully pure mezzo-soprano voice. The designation is so often misused by being applied to sopranos who are half proficient than we emphasize the rarity of the genuine type that combines the best portions of two registers. Her program was well selected, from its classical opening to the Russian group that concluded it. In short, it was a most enjoyable concert.—Fall Mail, London.

The accomplished artist had set herself an exacting task, no less than sixteen songs figuring in the program. Nothing came amiss to this delightful singer, who interpreted Gluck's "Divinites du Styx" with the same fidelity which marked her rendering of Borodine's beautiful "La Princesse endormie" or Roger Quilter's "June." Her choice of numbers included examples of Caldara, Martini, Duparc and others. In all she undertook Mme. Fonariova maintained a high artistic level, her rich voice being well controlled.—The Queen.

Then Genia Fonariova, in Russian costume, sang songs by Rachmaninoff and others, and again gave great pleasure by the rich quality of her voice.—Times, London.

The most noteworthy of which was Mme. Baron-Fonariova's charming singing, in Russian costume, of songs by Rachmaninoff, Dargomizsky and Goussiev.—London Daily Telegraph.

Genia Fonariova is a charming singer of Russian music. She has appeared with marked success in many capital cities, including Brussels and London. Her art is of the most finished type, and she uses her beautiful voice with skill and intelligence. Her method of singing Russian folk songs is one of delightful simplicity. At a recital she gave recently in London the singer's versatility commanded the unanimous praise of the critics.—The Queen.

Mme. Fonariova is a singer who is always well worth hearing, and it was hardly surprising that the gallery at Sunderland House should have been filled with a large audience, when, by permission of the Duchess of Marlborough, she gave her second recital there yesterday afternoon. The warm, velvety quality of her glorious voice, in which there is surely no weak spot from its highest notes to its lowest, and the strongly artistic temperament which enables her to give such convincing utterance to so many moods, found an admirable medium for their display in Gluck's "Divinites du Styx," Martini's "Plaisir d'amour," the "Air de Didon" from Berlioz's "Les Troyens," Martini's "Claire de Lune" and an excellent group of Russian songs by Borodin, Arensky, Rimsky-Korsakoff and Gretchaninoff.—London Daily Telegraph.

She was in fine voice and her rendering of Gluck's "Divinites du Styx," Martini's "Plaisir d'amour," the "Air de Didon" from Berlioz's "Les Troyens" and a Russian group was very enjoyable in her supple use of her rich voice and her instinctive feeling for the right atmosphere of each successive number.—Sunday Times, London.

### Rosita Renard Captivates Hearers

On December 17, Rosita Renard, the brilliant young pianist, appeared in Detroit, Mich., as the soloist with the



ROSITA RENARD,  
Pianist.

Chicago Symphony Orchestra, and according to the headline of the Free Press of the next day she "made her hearers captives." The same paper said in part:

Miss Renard chose to present the familiar E flat concerto of Liszt, a happy choice from the standpoint of the person who desired to make comparisons. The young woman played the composition brilliantly, imaginatively and, where the score permitted, with a

charming display of poetic insight. Some of her passages were exquisitely delicate in their tone shadings and liquid as the patter of water drops.

### Sparkes to Make Second Tour of South

Lenora Sparkes, the Metropolitan Opera soprano, sailed for her home in England on May 15, after having completed a tour of the South. Following her appearances with the opera company in "Bohème" and "Faust" during the Atlanta season, she sang at the festivals in Charlotte, N. C., and Macon, Ga., and also gave a song recital in Greensboro, N. C. Her success in the last mentioned town was most pronounced, as may be gathered from the attached letter, which was received by her manager, Daniel Mayer, from Anna Currier, the Petersburg, Va., concert manager, who happened to be in Greensboro:

To say that Miss Sparkes is a delightful artist would be to put it too mildly. She is lovely and I am completely charmed with her, not only with her voice but with her personality. From the moment she walked on the stage in Greensboro her audience fairly fell in love with her, and I wish you could have heard the enthusiasm of her audience. It was delightful.

The most conclusive proof of Miss Sparkes' success, however, is found in this sentence: "You can mail me a contract as soon as you wish for a concert here in Petersburg in the fall with Miss Sparkes."

Several other inquiries have been made for the popular soprano from Southern points, and she has therefore decided to return from abroad in time to make a concert tour before resuming her duties at the Metropolitan Opera House in November.

### Comments on Craft's Butterfly and Mimi

Two of the works presented by the San Carlo Opera Company at the Shubert-Jefferson Theater in St. Louis, Mo., when that organization gave a season there in April, were "Madame Butterfly" and "Bohème" in both of which Marcella Craft was the "star," and that she shone as bright as usual is fully evidenced in the accompanying comments:

"Madame Butterfly" was the bill, and while naturally interest centered in the widely heralded Cho-Cho-San of Marcella Craft, the entire cast was capable and the performance smooth and satisfactory from every standpoint. Miss Craft gave a carefully considered and profusely elaborated performance. . . . She introduced many innovations in the way of business and costuming, some effective, others only different. The lady was in excellent voice and made a fine effect with her entrance song, successfully achieving the high D flat at the finish, at which many famous Butterflies draw the line.—St. Louis Times, April 8, 1919.

Marcella Craft sang and acted Cho-Cho-San most acceptably. Girlish brightness and womanly pathos were well simulated in the unfolding of the role, and on its dramatic as well as its vocal side there were many indications of deep and careful study.—St. Louis Daily Globe-Democrat.

Marcella Craft endeared herself to a large and enthusiastic audience by her beautiful renditions of the solo and duets in Act I, where the meeting and love at first sight between Mimi and Rodolfo takes place, and, even more, for a most appealing presentation of the sad departure of the unhappy girl.—St. Louis Daily Globe-Democrat.

Mimi, played by the delightful Marcella Craft, who scored in "Madame Butterfly," did her part to perfection. . . . Miss Craft carried off the honors of the evening and was very pleasing.—St. Louis Republic.

### Peterson Wins Enthusiastic Commendation

"One of the most satisfying recitals of the season" is the manner in which the critic of the Sacramento (Cal.) Union of March 20 sums up the impression May Peterson created when she appeared in that city.

Further extracts from the same article are as follows:

It was a regular lane of melody down which the sweet singer took the audience, one that was totally unspoiled by the introduction of vocal pyrotechnics, the program being from start to finish one that just an average music lover could understand and appreciate. Her voice is beautiful and smooth and endowed with flute-like quality in its upper notes, while in the middle register there is a rich resonance not so often heard in a soprano. She looks and acts and sings like a human being. There is no affectation and one feels she is singing from pure love of her art.

The Sacramento Bee of March 26 had this notice:

Miss Peterson is a thorough artist. Her voice is a lyric soprano, which is at once rich and full while possessing all the capabilities of a coloratura, and her personality is so buoyant, so vibrant and withal so gracious that she is truly inspiring. Time and again she was forced to repeat her numbers, but one felt no hesitancy in recalling her, as it seemed to be as great a joy for her to sing as it was for her enraptured audience to listen. A music critic once remarked that if concert singers would take the pains that vaudeville teams do to make their programs interesting, high class music would be more popular with the masses. This critic should have heard Miss Peterson.

Aspiring young artists can well take this Oskosh evangelist's daughter for a model, for if purity of tone, ease of production, interpretive skill and a buoyant personality count for anything May Peterson is a consummate artist.

### LaCroix Interests Most Exacting Hearers

And yet another reviewer of the musical season of 1918-1919 comes forward with the name of Aurore La Croix as one of the noteworthy debutantes of the season. The first to mention Miss LaCroix in this connection was W. B. Murray in the Brooklyn Eagle, and now W. J. Henderson, in the Sunday issue of the New York Sun of May 11, devotes the following paragraph to her art:

Miss LaCroix possesses the solid groundwork of her art. Her tone is always beautiful and at times she attains a noble sonority. Inclusive rhythm, well drawn outlines and artistically distributed color marked her playing. But the fine feeling, the appreciation of form and the musical content of the composition on her programs were her most important assets. Miss LaCroix excited warm hopes. She interested the most exacting hearers, and it seems altogether probable that she will hold a valuable position in the concert world.

This is indeed an interesting light on the splendid achievements of this young artist during her first concert season.

### Rosenblatt Adds Five Millions to Loan

Josef Rosenblatt accepted the invitation to sing at New York's "Victory Way" one evening during the Victory Loan campaign, although he, himself, afterward remarked that there were many people and some money subscribed, nevertheless, the following letter just received from the chairman of the committee gives the interesting data exactly:

Dear Mr. Rosenblatt:

Now that the Victory Loan is "over the top" and we are beginning to ease up a little from the intense activity of the past three weeks, it is a pleasure to take this opportunity of expressing the deep appreciation of this committee for your patriotic aid in the promotion of the Victory Note "drive." Particularly commend-



able was your service on overseas night at Victory Way, May 6, on the occasion of the demonstration by Jewish organizations of New York City. There were some forty thousand people in that great esplanade and your singing to them proved an inspiration and aroused a highly enthusiastic spirit among the people.

It may interest you to know that over five million dollars was raised on that occasion.

Appreciating your patriotic sacrifice in this cause for America, and with very best personal wishes, I remain,

Sincerely yours,  
(Signed) MICHAEL KLEY.

### De Phillippe Makes Old Songs Sound New

Dora De Phillippe, soprano of the Chicago Opera Association, recently won added successes in concert work out West, where she not only was acclaimed by the press, but gained numerous new friends because of her splendid art. On April 24 Mme. De Phillippe appeared as soloist



Photo by Bushnell, Seattle

### DORA DE PHILLIPPE.

with the Seattle, Wash., Symphony Orchestra, John Spargur, conductor, and the following excerpts from the dailies of that city testify to her absolute triumph:

Dora De Phillippe was the soloist and shared with Director Spargur and his men in the hearty applause bestowed by an appreciative audience. She sang a dramatic aria, "Plus Grande Danse Don Obscurite," from Gounod's "Queen of Sheba," with intensity, and later stirred applause with a group of Dvorak's gypsy airs, including the much used "Songs My Mother Taught Me." Mme. De Phillippe, who was enthusiastically received, was particularly successful in her mezzo-voice and soft voice work. There was true dramatic emphasis and much light and shade in everything she sang.—Seattle Daily Times, April 25.

She is possessed of a clear, rich soprano of wondrous luster and striking power, and opinion in this country concerning her splendid gifts is an endorsement of her enthusiastic reception in Paris and London. Reviewers of her work have said that her rare gifts as an actress of unusual magnetism have constituted no small measure of charm. There is a wealth of temperament in her makeup, beautifully guided by a sound and sincere musical intelligence that is expressed as successfully in concert as in opera, and her entrance into the wide domain of song recital has been productive of the happiest results.—Post-Intelligencer, April 20.

The assisting artist was Dora De Phillippe, who was accompanied by James O'Connor. Mr. O'Connor made the most of the opening bars of the arias and songs by his talented cantatrice, who first won lasting fame by her characterization of the title role in "Madame Butterfly." In so doing he struck the note of the singer who depends for much of her success not alone upon her splendid voice, but upon the sprightliness of her attack, that charm of manner which is known in her own land as *espielerie*. Mme. De Phillippe was deservedly honored on her first appearance for her rendition of the soprano aria from Gounod's "Queen of Sheba" and came back with a French chanson.—Post-Intelligencer, April 25.

On April 2 the singer was heard in a recital at Denver, Col., under the auspices of the Municipal Artists' Series. Following are some of the press comments:

The art of lieder singing has a natural exponent in Dora De Phillippe, who sang at the Auditorium last night. Although this charming artist gave a varied program, ranging from the aria from "Queen of Sheba" to the simplest of little child songs for encores, it was in the group of folksongs from many nations that she disclosed an artistry which captivated her hearers. The large audience lavished applause upon every number, and Mme. De Phillippe responded with delightful encores. The fact that the artist made them ("Songs My Mother Taught Me" and "Believe Me if All Those Endearing Young Charms") beautiful to hear was proof that she is a lieder singer of rare quality. This was the most interesting of the Municipal Artists' recitals.—Rocky Mountain News, April 3.

Songs of varied types, sung with notable facility of execution, marked the program of Dora De Phillippe last night at the Auditorium. This number of the Municipal Artists' series was enthusiastically received by a large audience. Greatest among Mme. De Phillippe's numbers was the aria from "La Reine de Saba," which was masterfully sung. From the great operatic aria to the simple folksongs the artist ranged and sang one as pleasingly as another. The folksongs, which were from many nations, as well as the pleasing manner in which Mme. De Phillippe depicted them, captivated the audience. One test for an artist is to make an old song sound new. Mme. De Phillippe rose to the occasion when she sang Dvorak's "Songs My Mother Taught Me" and "Believe Me if All Those Endearing Young Charms."—Denver Times, April 3.

### Frijsh Under Bamman Management

Povla Frijsh, the Danish singer of songs and creator of moods, has just come under the management of

Catharine A. Bamman, who announces a series of six New York recitals by this interesting artist. Mme. Frijsh will tour in recitals and in conjunction with the various chamber music attractions under the direction of Miss Bamman.

### BETHLEHEM BACH FESTIVAL

(Continued from page 29.)

titled "The Bethlehem Bach Choir." Another interesting part reads: "There is method in Mr. Schwab's limitation of liability to one-half of the festival deficit in normal times. 'I would cheerfully pay every cent of the expenses, and consider it an honor,' he has declared. 'But that would never do. People would promptly lose interest in the festival if they didn't feel an obligation to help, too.'"

This same chapter of Mr. Walter's book devoted to Charles M. Schwab tells of an amusing little incident that happened to the financier and patron of music when he was a boy. His grandfather, who was the leader of the church choir at Williamsburg, Pa., was listening to his grandson play the organ (his earliest love was for that instrument, which, by the way, he plays exceedingly well) when all at once he was seized with a terrible itching of the nose. The boy kept his hands on the keys and bore the tantalizing sensation until relief came in a rest passage. Then he rubbed his nose so vigorously that the choir boys began to laugh out loud, whereupon the young organist received a good cuffing from his furious grandfather. Such incidents as these make Mr. Walter's book very human and readable.

### PROMINENT VISITORS.

This year's festival was attended by many prominent in music, business, social and literary circles, among whom were: Mr. and Mrs. Charles M. Schwab, Dr. Richard C. Cabot, of Boston; Ellis Clark Hamman, of Philadelphia; Edith Chapman Gould, of New York; George M. Brewer, of the Dominion School of Music, Montreal, Can.; Dean Andrew F. West, of Princeton University; J. Warren Erb, conductor of the First Church of Christ Scientist Oratorio Society, New York, and the following members: Harriet Foster, Josephine Percy, Mary Pinney, Meta Schumann and Kitty Cheatham; Archer Gibson, Grace Harden, Ugo Ara, Professor Davidson, of Harvard University; William Armstrong, Frederick V. Sittig, Charles A. Cowen, Herbert F. Peyser, Harry Brackton, Mrs. Sigmund Spaeth, Dr. J. H. MacCracken, Mary L. Warfel, Rollo Maitland, Herbert Witherspoon, Bechtel Alcock, Sacha Jacobinoff, Charles D. Isaacson, and Leslie H. Allen, of the Christian Science Monitor.

### NOTES.

In a hurried "between sessions" word with Dr. Wolle, the writer was told that the conductor didn't care if one didn't have an ear for music, or a singing voice—or even couldn't read the notes, so long as he entered into the work with the proper spirit and sang the correct way.

Many of the choir singers come from all parts of the neighboring country so as to derive the great spiritual benefit which association with the work, under Dr. Wolle, gives them. The members admit this fact very enthusiastically.

When a Canadian organist presented his respects to Dr. Wolle, the latter asked: "Can you stand hearing Bach another day?" "Several more!" the former replied; "that is, as you give Bach here in Bethlehem."

After hearing the B minor Mass sung, Kitty Cheatham was heard to remark that she wouldn't have missed it for anything, but she thought the dead language—Latin—should be abolished. "Think how much more inspiring just 'Glory be to God' in plain English would be to some people!"

No wonder Emma Roberts is such a fine Bach interpreter! She confessed to the writer that she usually went over difficult passages as many as fifty times.

H. E. Godshalk, of the Bethlehem Globe, says that Bach is as familiar to Dr. Wolle as the lullabies that a mother sings to her little one. There's many a truth said in jest!

Most of the visitors, especially the "first timers," visited the old Moravian Church, where the first five festivals were held and where the choir rehearses during the year.

According to hearsay, Dr. Wolle must have next year's program all mapped out. The day following the festival, he usually knows what works he is to present at the next festival. Nor is he hampered by the scarcity of music that besets other conductors. This year many of those present were able to follow the singing of the choir because Dr. Wolle had sent to Novello's of London and provided for copies of the cantatas.

The Moravian Seminary, whose president has put the chapel at the disposal of Dr. Wolle for rehearsals, is the oldest school for young women in America, being founded in 1742, and is rich in Revolutionary history.

Raymond Walters, chairman of the Publicity Bureau of the Bach Festival, is indeed an asset to the success of the event. Not alone an efficient worker, Mr. Walters is also a young man of a most obliging manner.

T. Edgar Shields rounded up a number of courteous young men and women who showed the visitors to their seats quietly and without confusion.

Even arrangements had been made with the Women's Christian Endeavor Association to provide refreshments between sessions. No efforts were spared by the Entertainment Committee to make everybody

### ANNOUNCEMENTS

## Selwyn Theatre WEST 42nd St

"THE THEATRE DE LUXE"

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comfortable. Finally, although Bethlehem manufactured more ammunition during the war than any other one place, the same city has more appropriately (apologies to Mr. Schwab) turned out the finest body of "earthly singers with heavenly voices" than perhaps any other city of its size in America. In that Bethlehem can feel justly proud.

J. V.

### GOOD RIDDANCE OF DR. KARL MUCK

#### Kunwald Also Going Back

It is announced that Dr. Karl Muck, former conductor of the Boston Symphony Orchestra, who was arrested as an enemy alien early in the war, and who has been interned at Fort Oglethorpe, Ga., ever since, will be returned to Germany on June 18 aboard a transport. What is more, Germany has got to pay the expense of getting him back.

Dr. Ernst Kunwald, once conductor of the Cincinnati Symphony, is also going east over the ocean within a short time. He was released from internment camp last week and has been spending a few days in New York waiting for a chance to sail.

### Famous Italian Orchestra to Visit America

At the moment of going to press, the MUSICAL COURIER learns that the French American Association for Musical Art has completed arrangements for a tour throughout the United States next winter of the most famous of Italian orchestras, the orchestra of the Royal Academy of Saint Cecilia, Rome, generally known as the Augusteo Orchestra, from the hall in which it plays, situated in a building constructed upon the ruins of the tomb of Augustus. The visit will be an official one, under the auspices of the United Italian Government, and it is designed to show that notwithstanding the differences of opinion between American and Italian statesmen which disturbed the peace conference a few weeks ago the friendship of the Italian nation for America is unshaken. A committee of leading American and Italian-American citizens, with Otto H. Kahn as chairman, will look out for the welfare of the orchestra while it is here.

### Gilbert Gabriel Married

Gilbert Gabriel, music critic of the New York Evening Sun, writing under the pen name of "The Listener," was married on Tuesday, June 3, to Ada Vorhaus, daughter of Mr. and Mrs. Louis J. Vorhaus. The wedding took place at the home of the bride's parents. The ceremony, attended by only the immediate families of the couple, was performed by the Rev. Dr. Grossman.

Mr. Gabriel won a first lieutenant's commission at the third officers training school at Camp Lee, Virginia, only a short time before the armistice was signed. Mr. and Mrs. Gabriel are away on a honeymoon trip to California and the Canadian Rockies, but will spend the latter part of the summer at Jackson, N. H.

### Kathryn Lee for Willow Grove

Kathryn Lee, American soprano, has been engaged by Creator for his two weeks' season at Willow Grove Park, Philadelphia, Pa., beginning July 13.



The above photograph shows the handsome studio of Johann Berthelsen, the well known baritone and teacher of Indianapolis, whose pupils are winning success in their various fields. Fifteen of these students have already made arrangements to continue their work next fall with Mr. Berthelsen, who expects to open studios in New York. He is rapidly making a place for himself in the music world as various articles that have appeared in these columns will verify.

### OPPORTUNITIES

**WANTED**—A young lyric soprano, for concert company now forming. Address "A. M. S." care of MUSICAL COURIER, 437 Fifth Ave., New York City.

Vernon, N. Y. Must be of the Jewish faith. Apply in person from 9 to 10:30 A. M. Address Max Fertig, 30 East 34th Street, New York City.

**WANTED**—Choir-leader (male), competent to train and lead choir of boys and girls in modern orthodox synagogue, Mt.

**HARPS FOR SALE**—J. Geo. Morley, harp maker from Erards, 6 Sussex Place, South Kensington, London, makes a spe-

cialty of antique instruments. All the keyboard instruments are in good working order. Harpsichord, Kirkman Londini, One manual. Harpsichord, Schudi-Broadwood, Londini, two manuals. Spinnet, A. D. 1720. Clavichord. Forte-piano "square" by Zumpe, A. D. 1768. Serpent 6 keys. Antique pedal-harp, scroll head, Marie Antoinette period 1770. Modern

Harpsichord by Dolmetsch, gorgeously decorated.

**VIOLINISTS**—An artist pupil of Prof. Leopold Auer will teach in New York City this summer. Address "A. T. V." care of MUSICAL COURIER, 437 Fifth Ave., New York City.

## REVIEWS AND NEW MUSIC

Chappell &amp; Co., Ltd., New York

**"Then You'll Know You're Home," Jesse Winne**

The tune has a swing and a popular manner that will make it welcome anywhere as a one step, and the words by Gordon Johnstone are all about the return of the soldiers after the war.

**"Roses of Picardy," Haydn Wood**

This romance with words by the venerable lyric writer, Fred. E. Weatherly, has had a very extensive sale in England, where it was written, and is daily making friends in America. The refrain is particularly happy.

**"Wonderful World of Romance," Haydn Wood**

The composer of "Roses of Picardy" has followed up that successful song with a new one, which likewise has a very melodious refrain.

**"Where My Caravan Has Rested," Hermann Löhr**

This is perhaps the most popular of the album of Romany songs published in Album form a few years ago by the well known English composer, who has a German name and was born in Dublin.

**"Heatherland," Jean Dumayne**

There is much pathos and a beautifully expressed sentiment in this song, which might be called an elegy ballad.

Oliver Ditson Company, Boston

**"The Night of a Star," Daniel Protheroe**

A commemorative hymn in the form of a cantata for men's voices is how the authors have described this work. It is written for T. T. B. B. and has an accompaniment for the piano. It fills twenty-two pages, octavo, and is long enough to be an important number on a program. The voice parts are neither difficult nor very high and the composer shows on every page that he understands the male chorus.

**"The Call to Freedom," Victor Herbert**

This patriotic ode for men's voices was written and composed by Victor Herbert some ten years ago. The success of the ode is shown in that a new edition has now been found necessary.

**Thirty Vocalizes, Herbert Sanders**

Vocalizes are extremely valuable to all who sing. These new vocal exercises by H. Sanders are after the manner of the well known Concone studies, though they differ in tune and harmony from the earlier studies. They are of musical interest and of convenient length. The exercises would certainly be more difficult with the fixed dots always on C, but the movable dots will not teach the singer to read conveniently music that is accompanied with words, and from which the sol-fa syllables are omitted.

**"Under the Red Cross," T. H. Rollinson**

This march has force and clear cut rhythm. A march by any other name would one-step just as well. It belongs to the band and the open air.

**Russian Songs, Two Series**

The first series contains four songs by Alpheraky, five by Arensky, one by Baginofski, three by Balakireff, two by Bleichmann, four by Borodine, three by Cui, one each by Dargomizsky, Gliere, Jacobson, Kalinnikoff, two by Ippolitoff-Ivanoff, and eight by Gretchaninoff. The second series consists of eight songs by Mousorgsky, four by Rachmaninoff, four by Rimsky-Korsakoff, twelve by Rubinstein, the Volga boatmen's song, three songs by Vassilenko, and one by Stravinsky. Tchaikowsky's songs are to be found in a separate series. These three series collected and bound make a very fine and representative volume of Russian songs. Each song is published separately.

**Two Songs, Mary Turner Salter**

They are called: "An Incantation," "Vox Invicta." There is much of the grand and heroic in these effective concert songs. A powerful and expressive singer can do much with them.

**"Sing, for the Dawn Has Broken," Louis Adolphe Coerne**

This is an animated song of triumph for the victory of right over might.

**"The Time for Making Songs Has Come," James H. Rogers**

The composer has made good his assertion and he has written a song that will delight as much in the winter as in the spring which inspired it.

**"The Weary Wisher," Arthur F. M. Custance**

The unknown author of this lyric called it humorous, and all who hear it will agree with him. The music is suitable and effective with the words.

Boosey &amp; Co., New York

**"The Myrtles of Damascus," Amy Woodforde-Finden**

There are five songs in this album, called: "The Myrtles of Damascus," "After Drought," "At Nightfall," "I Did Not Know," "L'Envol." They are pervaded with that Oriental flavor which made this same composer's "Indian Love Lyrics" so popular a few years ago. These new songs were published at about the same time as the composer died. There are no more song cycles forthcoming from this distinguished English lady, whose talent for melody and harmony alike was more the product of nature than of reasoned art.

**"As You Pass By," Kennedy Russell**

This ballad, with words by Fred. E. Weatherly, has the smooth melody and more or less conventional characteristics of the popular sentimental song. It is commendably easy.

**"Jane," Lois Barker**

This is a slightly humorous song of sentiment. P. J. O'Reilly has a touch of Irish in a line or two of his pleasing lyric.

**"A Fairy Went a-Marketing," Arthur M. Goodheart**

Those who like light and dainty songs with pretty words which must be clearly pronounced to be effective will find this fairy song very much to their taste.

**"A Song of Home," Fred Royle**

The refrain of this tuneful song is a waltz with broad and well marked rhythm. The sentiment of P. J. O'Reilly's words will appeal to all.

**"Come Live with Me," Louise Ayres Garnett**

Christopher Marlowe, from whom even Shakespeare learned, is the author of the verses. The music, however, is modern in style and has an elaborate vocal melody.

Information Bureau  
OF THE MUSICAL COURIER

This department, which has been in successful operation for the past year, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed  
Information Bureau, Musical Courier  
457 Fifth Avenue, New York, N. Y.

**"The Light of Life," Vernon Eville**

This composer has written several sacred songs for the same publishers, which is evidence enough that there is a demand for this kind of song.

**"Home Along," Wilfred Sanderson**

The most eminent of English writers of song lyrics, Fred. E. Weatherly, and one of the most successful of the present composers of English ballads, have put their best into this new song.

**"The Young Rose," Stewart Macpherson**

Thomas Moore wrote the words and the composer has written the music that has the simplicity and native charm of a folksong.

**A Sunset Song, Gustave Ferrari**

There are only four pages in this attractive art song, but it is worthy of any recital program.

**"The Cave," Edwin Schneider**

Picturesque in harmony and accompaniment, this little song of three pages is filled with a great variety of expressive melody.

**"Somehow I Knew," Frank H. Grey**

Needless to say, this is a love song of the intensely emotional type. It is effective without being difficult.

**"Skylark, Pretty Rover," Handel**

Alice C. Buntin has made a delightful song from an instrumental melody by Handel, to which she has written words.

## WHAT THE JURY THINKS

**"TOSCA," APRIL 12.**

*Times*  
Hackett (as Mario) sang with fire, his splendid voice ringing out in climaxes like a silver bell.

*Sun*  
His utterance lacked the full-blooded quality of tone necessary to express the emotions of the painter.

**"OBERON," APRIL 12.**

*Evening Post*  
As long as Rosa Ponselle is in the cast "Oberon" will surely hold its place as one of the most popular operas in the Metropolitan.

*Sun*  
The audience had another opportunity to behold one of the best advertised young singers of this time.

## ORCHESTRAL SOCIETY, APRIL 13.

*Evening Mail*  
She sings easily and gets fervent, fresh quality into her tones.

*Tribune*  
Her head tones were badly placed and were thin and strident.

*Tribune*  
The "Atalanta" suite was well played by the orchestra.

*World*  
The work suffered from being roughly played by the orchestra.

*Times*  
The work of the orchestra in the Schumann symphony was commendable.

*They got to the end of the music by dint of sheer stick-itiveness.*

*Herald*  
The orchestra, under the direction of William (no longer Willy) Tyroler.

*Herald*  
The orchestra, under the direction of William (no longer Willy) Tyroler.

**"CARMEN," APRIL 14.**

*Times*  
To have heard Caruso sing the Romance and the second act duo with Carmen is something to remember.

*Sun*  
In the department of style, Caruso's Don Jose is defective.

*Herald*  
Caruso delivered the "Flower Song" beautifully and in a way that caused the pulses to beat double time.

*Sun*  
Some phrases of the "Flower Song" suffered greatly from his imperfect treatment of French and from vicious vocal attack.

*Times*  
Farrar was in excellent voice and let herself go in the finales, taking a top C like the bravest of tenors.

*Sun*  
Farrar's Carmen was not vocally brilliant.

*Times*  
Whitehill's Escamillo is as vivid and powerful as if painted by Zuloaga. He was in voice.

*Sun*  
His Escamillo was a person of serious mien and much dignity. There was not much evidence of the dancing quality of the celebrated bull fighter.

*Mail*  
Caruso's voice last night would have made Bizet delicious with joy over the sound of his own music.

*American*  
Caruso was not in good form. His attack was often explosive, his voice often lacking in resonance and vibrancy.

*Evening World*  
Caruso's singing of the "Flower Song" was a treat to be remembered.

*American*  
In the "Flower Song" he sang with effort.

*Herald*  
Monteux directed the performance with truly French spirit.

*American*  
Often in vain but valiantly he devoted his energies to shaping the orchestral accompaniment to the individual vagaries of the "stars."

*Evening Post*  
It was a cast which gave one of the most enjoyable performances of France's best opera heard here in years.

*World*  
(Headline) "Carmen" Not Well Sung. There were few honors won by any participant in last night's performance of "Carmen."

*Evening Post*  
Whitehill was a splendidly realistic Toreador, hitting the bull's eye every time.

*World*  
Whitehill was a turgid Escamillo.

## SCHUMANN CLUB CONCERT, APRIL 14.

*Tribune*  
John Powell's variations and double fugue is a work of striking interest.

*Evening World*  
I found the offering dull, tiresome.

*Sun*  
The fresh quality of the choir's voices is pleasing.

*Evening Sun*  
The chorus of women was often shrill beyond bearing.

## LETZ QUARTET, APRIL 15.

*Herald*  
Brahms' quartet in C minor was played with fine, classic spirit, full of vitality.

*American*  
It received a performance somehow lacking in virility.

*American*  
Kreisler's quartet was admirably played.

*Tribune*  
The four musicians might have played it with greater dash and variety of expression.

## NEW SYMPHONY ORCHESTRA, MAY 1.

*World*  
No such reading of the noble C minor symphony of Brahms has been the privilege of New Yorkers recently to hear.

*Tribune*  
There were moments in the symphony when the slowness of Bodanzky's tempi might be questioned.

*Times*  
Debussy's "Afternoon of a Faun" was as cool and limpid as a stream and refreshing.

*American*  
The "Afternoon of a Faun" was the least satisfying contribution . . . the poetic atmosphere was lacking.

*American*  
The dynamic scale was exceptionally large and exquisitely adjusted, ranging from the most delicate pianissimo to the most powerful accumulations of sound. Climaxes were built up with a fine sense of contrast, suspense and preparation, and a masterful command of gradation of tone, force and tempo.

*Sun*  
The nuancing was at times labored.

## INFORMATION BUREAU

## WANTS TO BE A CONDUCTOR.

"I am a native of Italy, came to America in 1913, and have played with several prominent New York orchestras, playing bass instruments in general. I have been in the service of the U. S. A. since the beginning of the war, and soon I expect to be discharged from the service. I have an ambitious desire to finish my music and become a conductor, but I will be forced to work during the day and study at night. Can you give me any information as to a school where I could study in such a manner in New York City, for I expect to make my future home in New York? I prefer conductorship and music in general, and to finish my music as far as I possibly can in America."

You will be glad to know that at the United States Army Music School, Governors Island, N. Y., you can study to become a bandmaster without cost to yourself; on the contrary, you will receive regular army pay while studying and given free board and lodging. Write for information to Captain Arthur A. Clappe.

## METROPOLITAN DATES.

"When does the next Metropolitan season begin?"  
The Metropolitan season of 1919-20 will begin November 17, 1919, and extend over a period of twenty-three weeks. The box office informs the MUSICAL COURIER that the subscriptions promise to be larger than ever before.

## INFORMATION ABOUT SOLOISTS.

"Would you kindly give me any information regarding Arrigo Serrato and Frudman, violinists, and Ernst Hoffmeyer, pianist?"

Arrigo Serrato, the Italian violin virtuoso, well known throughout Europe, has also played in this country, is at present at his home in Rome. There is talk of his coming here again. The Information Bureau knows of no Frudman, a violinist; perhaps you mean Ignaz Friedmann, the pianist. He has lately been playing in the Scandinavian countries. There is also talk of Friedmann coming over here later on. He was born near Cracow. Probably Hoffmeyer is meant by Hoffmeyer, but we know of no prominent artist by that name.

## JOURNET'S WITHDRAWAL.

"I would appreciate any news you could give me regarding the withdrawal of Marcel Journet from the Chicago Opera, and particularly his present address."

The stories about Journet's withdrawal from the Chicago Opera Association at the end of last season being due to some friction between the singer and the management are untrue. M. Journet had a contract with the Monte Carlo opera which compelled him to return to Europe before the Chicago season in New York ended, but the Chicago management knew of the Monte Carlo contract when it engaged Journet. You can address him in care of the Opera, Paris, or at his home, Villa Montmorency, Paris.

## WHAT IS THE REMEDY?

"I have been suffering greatly with my arms and shoulders for the last three months. When I sit down to the piano and practice over fifteen or twenty minutes, my arms and back ache so badly that I have to stop. I have tried resting for three or four days and not practicing at all, but that seems to do no good. I would like to get rid of the aching now, as I am preparing to give a recital soon. Would you please tell me a remedy for aching shoulders and arms? I practice between two and three hours a day."

It would seem as if the first thing you should do is to consult a physician about your shoulders and arms. Your physical condition may be such as to necessitate either perfect rest, or some exercise for special muscles, for you know that physical health is the first requisite. If you are in what is called a "run down" condition, your health must be built up before you can overcome the trouble you mention. There is a book, written by A. K. Virgil, called "Step by Step," that may help you. Have you tried "deep breathing"? A celebrated clergyman who suffered greatly from pain in back attributed the cessation of these pains entirely due to his practicing deep breathing every day. But first see a thoroughly competent physician will say of your general condition.

## LOUISVILLE MUSIC FESTIVAL.

"Can you give me the exact dates of the musical festival given in Louisville, Ky.?"

The Louisville Music Festival dates this year were May 5, 6 and 7.

## WANTS POSITION IN SMALL ORCHESTRA.

"Could you give me any advice as to how or by what medium I could connect with a pianist or small orchestra playing at resorts, dances or restaurants? I am an amateur violinist, but I know I can play as well as many of the musicians performing at such places and would like to make it my profession."

You probably are aware that if you wish to play for dances, at resorts or in restaurants you will have to become a member of the Musicians' Union. Only those who are affiliated with the union can obtain positions. The best way then would be for you to apply to the Musicians' Union, New York Federation, 1253 Lexington avenue, New York City, through whom you could probably obtain a position such as you wish. It is a little late in the season to make summer engagements, at least for hotels in the country, as it is usual for such arrangements to be made during the winter. Many hotels open in June, some even earlier than that. There is also the Musicians' Mutual Protective Union, 211 East Eighty-fifth street, New York City.

GARZIGLIA AND CAMPBELL GIVE  
JOINT RECITAL AT CAPITAL

Washington, D. C., May 8, 1919.—At the New National Theater on May 6, Felix Garziglia, French pianist, and Elizabeth Campbell, contralto of the Century, Boston and San Carlo Opera companies, were heard in what the musical critic of the Washington Times called a recital of "poesy and drama," and the caption was most fitting as never before in Washington has Mr. Garziglia shown his poetic conception and spiritual penetration linked with power of expression to the full. It was an exposition worthy of the highest authority and the audience left the theater fully appreciating the fact that they had heard an artist of the first rank. An added feature and pleasure of the afternoon was the singing of Miss Campbell, who has a full, rich and colorful voice of great beauty which should be heard more often in concert here in Washington. Mabel Linton was the accompanist for Miss Campbell and read the songs with a sympathy and appreciation of the singers' demands. Miss Linton is the music director for the Friday Morning Club, a club with an enviable reputation for fine accomplishment. The program in full was as follows: Impromptu F sharp, nocturne G, prelude F sharp minor, ballade F (Chopin), Mr. Garziglia; aria, "O Don Fatalé," from "Don Carlos" (Verdi), Miss Campbell; "Feuillet d'Album," scherzo valse (Chabrier), "Clair de lune," danse (Debussy), Mr. Garziglia; "Lungi dal Caro bene" (Secchi), "Danza, Danza Fanciulla Gentile" (F. Durante), "Bocco Dolorosa" (Sibella), "Bonne Humeur" (Chaminade), Miss Campbell; "Sonnetto 123 del Petrarca," "Feux-follets" (Liszt), Mr. Garziglia; "Ships that Pass in the Night" (Longfellow-Stephenson), "Spring Flowers Wake Up" (Phillips), "An Indian Love Song" (Thurlof Lieurance), "The Reason" (by request) (Del Riego), Miss Campbell; "Blue Danube" (Strauss-Shultz-Evler), (by request of Mr. Garziglia's pupils from the Chevy Chase School), Mr. Garziglia.



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